

# MUSICAL AND DRAMATIC COURIER.

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## CLARA MORRIS.

To an eminent degree all dramatic talent is emotional. There may be different grades and qualities of it, we admit, but it is very doubtful if there is any acting on the stage really destitute of emotion.

If emotion is the demonstration of feeling, sensibility, consciousness and comprehension, then it enters into every phase of dramatic action.

There may be an emotional exhibit purely of the mental sentiments, another of the heart, and still another of principle; anger is emotion as well as sorrow or joy or enthusiasm; but there is a limited field in dramatic capacity now known as "emotional talent." That talent is to-day represented by Clara Morris—that peculiar capacity, undeniably hers to a signal possession; and through her that line of dramatic quality has become a standard and recognized gift and power, as well as a distinct line of business in theatrical labor.

Twenty years ago "emotional talent" was an unheard-of quality in the repertoire of dramatic gifts. Now, it is only the same existence under another name, save that emotional powers are utilized in action more generally and have established a code at once popular and fashionable.

Public taste drifted out of tragedy and ran to the opposite extreme, until it became nauseated with the viands of the French school and the "naked drama;" then it compromised upon the emotional and society plays, and the former, being the best of the two schools, gained an acknowledged foothold. Clara Morris takes the lead in American talent in the emotional drama; she is its figure-head, its crown, and queen as well. While imitation has been eagerly attempted by scores of others, she has kept her throne, even with a world of discouraging circumstances to contend with.

Clara Morris was born in Cleveland, Ohio, in 1850. Losing her father at a tender age, she, even as a child, determined to aid her mother in the support of her helpless family. To accomplish this, she availed herself of an opportunity that presented itself in the ballet corps of the Academy of Music in her native city, which proved the school of a talented pupil. She steadily advanced to more responsible positions, until she had gained a secure foothold in the dramatic world.

While considering the laborious days and years of study and application that have secured her enviable position as an artist, it must be remembered that her great talents were native to her and born with her.

"I have heard of people being stage-struck, as it is called," she said, "but I never was. I went on the stage when very little more than a child and worked my way up as opportunity came. I never felt that I had any special call to do any one thing; but, whatever I undertook, I threw my whole soul into it."

"Was that, then, the reason of your success?"

"Nothing else. You can easily sum it up in three words—work, work, work. Accident gave me oppor-

tunity once in a while it may be." From the excellent portrait given, those who are not familiar with her intensely intelligent face will discover a strength of emotional capacity seldom found in womankind. Still, no picture could delineate the wonderful play of her mobile features as she converses, or while her inner self colors warmly the expressive eyes and mouth when she is interested. To those who are experts in human nature lore

ter of Imogene; and out of a persistence like hers that flashed the inspiration of a Portia.

The reality of her impersonated rôles is akin to the marvelous; were she less a woman in her fine, sensitive nature; were she a stranger to practical suffering, she could not so completely individualize these heartrending phases. To see Clara Morris act is to see dramatic genius demonstrate the emotional nature of Clara Morris.

Not long since she was visited by a friend at her pretty home at Riverdale, on the east bank of the Hudson, and the impression made by that visit is worthy of record in connection with her life.

The late Edwin Forrest once owned a piece of property called Forrest Castle, and that portion of his estate was well known as Fonthill at Riverdale. In later years when this "Castle" became distasteful to the veteran actor, he disposed of it to a religious order, and it is now known as Mount St. Vincent. The grounds, which rise to a considerable elevation for half mile back from the river, are beautifully laid out with winding paths, flower beds, shrubbery and statuary, while beyond is seen an umbrageous fringe, or occasional grouping of forest trees.

The railway station is at the foot of the hill, with the broad river beyond and the Palisades opposite.

Proceeding leisurely through winding paths that led upward and out of the "Castle" grounds, and by a short cut through a rustic gate and along a foot-path, the visitor came in sight of a handsome gray-stone building, which is the home of Mr. and Mrs. Harriot—otherwise the residence of Clara Morris. She was found in her favorite room, at the top of the house, which might be called study, boudoir and private reception room combined. She apologized for being an invalid, while giving a grasp of a slender hand, firm, electric and cordial.

In response to inquiries concerning her health, she remarked she had an all-sufficient reason for persisting and continuing to act.

"It is a secret at present," she said, with wonderful pathos in her voice,

that is ever full of tears;—"but some day it will be made known. For several years I have never kept on my feet two hours out of twenty-four." There is nothing more suggestive of the capability "to suffer and be still," than this sad, patient, tremulous, partial confession.

With the private life of Clara Morris, or her personal reasons for the course she pursues, the public have no business. As an artist, beloved and adored by the public, she is entitled to their highest respect and sympathy. As an emotional actor she carries all the first honors of American talent in sympathetic and emotional art—and to her name is inscribed not only admiration for her dramatic skill, but respect for her womanly graces and the strongest sympathy for her ill health. Among native American talent Clara Morris occupies a well earned and highly honorable position, and in company with the names of Julia Dean, Charlotte Cushman, Fanny Kemble and many others, her name will shine resplendent upon the page of dramatic history in this country.



these evidences of emotion are bulletins that also tell how great the capacity for suffering. If Clara Morris is happy she is intensely happy; if she suffers it is an agony far deeper than the majority are capable of knowing anything about.

Clara Morris is a born actress. Every movement, in voice and gesture, tone and glance, is action. Or, it is not acting, but the natural outcome of a marvelous capacity for individualized, passionate interpretation.

She is phenomenal. Her hand and wrist supple and delicate—her figure lithe, willowy, with graceful lines of beauty—and her eyes large and dreamy in repose, but dark, sharp and full of latent power in her dramatic representations. She has been erroneously compared to Cleopatra, but this is an injustice. Comparisons in dramatic criticisms are utterly out of place and really predicate nothing; they are the resort of the incompetent critic, and that is all. It was of an ideal like Clara Morris that Shakespeare wrote when he drew the charac-



## MUSICAL NOTES.

....Theiss' concerts are becoming very popular.

....Ballad church concerts are popular in San Francisco.

....A sharp tenant does not live where a musician sings in a flat.

....There was a "grand sacred" concert at the Windsor Theatre on Sunday evening last.

....The Mozart Musical Union will have a public rehearsal and reception on Monday evening next, November 29.

....Dr. Delaunay says that tenors are thin and slender and basses stout and corpulent. Has he seen Campanini and Foli?

....Professor Carter, of the Cincinnati College of Music, will shortly deliver a lecture on "Temperament of the Musical Scale."

....Mme. Jule De Ryther is engaged for a series of concerts in the New England States, beginning at Rutland, Vt., December 23.

....The Sternberg-Wilhelmj combination played to good houses at Ithaca and Utica on Monday and Tuesday nights of last week.

....Miss Copleston gave her third recital at Steinway Hall on Tuesday, and had the assistance of the distinguished artist, Herr Joseffy.

....Boito's opera "Mefistofele" was produced by Her Majesty's Opera Company, at the Academy of Music, on Wednesday evening for the first time.

....Emma Donald, soprano, made her first appearance in New York with the Donald-Rummel Concert Company at Steinway Hall on Friday evening of last week.

....The Franko Family—Sam, violin; Jeanne, piano; Rachel, soprano; and Nahan, violin—will give a concert in Steinway Hall on Wednesday evening, December 8.

....Mme. Constance Howard's first matinee recital will take place December 4, at Steinway Hall, when she will have the assistance of Emily Winant, contralto, and E. S. Lansing, pianist.

....The Richmond papers spoke highly of the Rive-King Concert Company, especially of Mme. King, the pianist; Herr Richter, the violinist; and Mlle. Bellini, the dramatic soprano.

....Mr. Mueller, violoncellist, gave on Tuesday evening a concert in Steinway Hall, and was assisted by Mrs. Ernst Jones, contralto; Anna Bock, pianist; and Marie Lobeck, violinist.

....A concert will be given at the Boston Music Hall, Thursday afternoon, December 9, complimentary to John S. Dwight. A fine programme of instrumental and vocal selections will be given.

....Emma Abbott has been surprising the people of Memphis, Tenn., by her singing in "Lucia di Lammermoor." The Chickasaw Guards gave her a grand reception after the performance.

....George Henschel, the baritone, proposes to give during the coming winter a series of eight ballad recitals, a feat that has never before been attempted in this country. He will be assisted by Lilian Bailey.

....The success of the concert given at the Academy of Music, Sunday evening before last, when the principal artists of the Italian Opera Company appeared, has induced the management to announce its repetition next Sunday, November 28.

....The English version of Boito's "Mefistofele" was produced by the Strakosch Opera Company at Boston on Tuesday night of last week with great success. Marie Roze was the *Marguerite*, Mr. Conly *Mefistofele*, and Signor Perugini *Faust*.

....The Teachers' Association gave a Thanksgiving reception and grand concert in Steinway Hall last Sunday evening. There was an orchestra of thirty-five pieces, under the direction of W. G. Dietrich, Levy, the cornet soloist, also took part.

....The last performance this season of "La Damnation de Faust" will take place at Tremont Temple, Boston, Tuesday, November 30. Mr. Lang has made great preparation for it, and feels assured that this new hall is particularly well adapted to a splendid hearing of this thrilling work.

...."Lawn Tennis" and "D-jack and D-jill" were presented by the Comley-Barton Company at the Bijou Opera House on Monday last. A matinee was given on Thanksgiving Day. A special feature of the engagement of this company is that the matinees commence at twelve o'clock.

....A complimentary concert and ball has been tendered to Ida Rotenstein, to take place on Thanksgiving evening at Dashaway Hall, San Francisco. Miss Rotenstein made her debut in February last, her proficiency in Italian, English and German vocalization, says the *Call*, eliciting warm encomiums.

....At a piano recital recently given by Albert D. Hubbard, at Chickering Hall, M. Louise Segur was the vocalist. She sang Gluck's "Che farò senza Euridice," Schumann's "All night I lie dreaming," and Gounod's "The sea hath its pearls." As an encore she gave Gottschalk's "O loving heart, trust on." In all these selections Miss Segur proved

herself to possess an excellent voice, well cultivated, and thoroughly under control. She sang with much expression and intelligence, and in Gottschalk's song created a very favorable impression. Altogether, her singing was greatly appreciated by those present, and her reappearance will be heartily welcomed.

....The San Francisco *Call* of the 11th says: "On Sunday evening at the California Miss Pagay, who has for some weeks been entertaining the German people, takes a farewell benefit. She is in every way a worthy representative of the piquant, effective and artistic school of opéra bouffe, and her reputation in Europe is such that we may congratulate ourselves that Mme. Genée has given us an opportunity to see her in her best performances. She has made herself so popular in private life that, in appreciation of her personal qualities and her stage talents, we doubt not the theatre will be filled."

....The first rehearsal of the Oratorio Society took place yesterday afternoon, and will be followed by the concert this evening. Mendelssohn's "Elijah" was performed. Dr. Damrosch had, in addition to the full chorus of the society, the magnificent orchestra of the Symphony Society. The soloists were Mrs. Swift and Miss Sanger, soprano, Miss Drasdil, contralto, Mr. Simpson, tenor, and the renowned baritone, George Henschel. A review of this concert will appear in the next issue of THE COURIER.

....The Symphony Society will perform "La Damnation de Faust," by Berlioz, at a public rehearsal and concert on December 2 and 4, respectively. This magnificent work, which was received with so much enthusiasm last season, will receive a better interpretation this year. The soloists will be Mlle. Valleria, Mr. Harvey, George Henschel, and Mr. Bourne, and with such artists and the familiarity with the composition by the chorus and orchestra the public may confidently expect a performance which will be well nigh perfect.

....Gertrude Corbett, a young American soprano, who has been studying in Milan for some time for the operatic stage, made a preliminary debut at one of the Covent Garden promenade concerts in London on October 23. The London *Musical World* says: "Her voice is sweet and powerful, her intonation perfect. She is evidently complete mistress of her forces and impressed her audience that, when she makes her *bona fide* appearance upon the Italian stage, great things may be expected of her."

....William Henderson has taken the management of one of D'Oyly Carte's opera companies with Gilbert and Sullivan's "Pirates of Penzance." The company opened last Monday evening in Newark, performed in Paterson on the 23d, Jersey City on the 24th, and at the Brooklyn Academy of Music on Thanksgiving Day. Sallie Reber, Maude Branscombe, Mme. Beauman, J. Donovan, George Browne, and William H. Gillon are among the people in the cast.

....Clara Louise Kellogg is reported to be very happy over her success in Vienna and because, mark you, she says it was achieved before an audience of thoroughly educated musicians, which would argue that Clara has not been accustomed to playing before such audiences in the past. What a blow for the New York people, who have doated on the fair, but now portly, Clara Louise.

....A sacred concert was given on Sunday evening, on the occasion of the opening of the new organ, at St. Theresa's Church, at the corner of Henry and Rutgers streets. By permission of Colonel J. H. Mapleson, some artists of Her Majesty's Opera Company, from the Academy of Music, sang, supported by St. Theresa's Church choir.

....At Chickering Hall, on Friday evening of last week, a concert was given by a combination of artists under the direction of Gabriel Marie. Among the former were Mlle. Rionda, soprano; Adele Barbe, a child pianist; Leon Heyman, violinist; M. d'Hubert, violoncellist, and Charles Bassett, tenor.

BALTIMORE, November 23.—For the week ended November 20, we were favored with Von Suppe's opera of "Boccaccio," by the Mahn Comic Opera Company. The opera was sung and acted charmingly, and everything pertaining thereto was done like clockwork. The third Students' Concert was given on November 20, at the Peabody Conservatory of Music. The programme, which was exclusively of the modern music, was as follows: String quartet, A minor (Johan Svendsen), a, allegro; b, andantino; c, finale, Messrs. Fincke, Allen, Schaeffer and Jungnickel; Spring Song (from the "Valkyria" of Wagner), H. Glass; Suite in A minor, for violin and piano (J. P. E. Hartman), Messrs. Fincke and W. Adam Itzel. The allegro movement of the string quartet was very stirring and full of life, but is of a kind that requires more than one hearing to be intelligently understood. The second movement, an andantino, was charming on account of its exceeding originality. The finale was exquisitely played, in spite of considerable technical difficulties. R.

BUFFALO, November 11.—Buffalo now begins to take an active part in musical matters, and her societies, clubs and private musical coteries have all had inaugural meetings. The great excitement this week, however, has been the shooting of Emil Seifert, the violinist and music teacher, by Russell Dart, a well known and heretofore respected citizen. Seifert, who is a scamp, by the way, and one who has led a

disreputable life since living in the city, has a species of fascination for his lady pupils, and Miss Dart fell a victim to his charms. The father discovered this growing penchant for the teacher, and ordered Seifert to leave the house. Instead of doing so, the teacher attempted to murder Mr. Dart there and then, and run off with the daughter. The presence of two hastily summoned police prevented a tragedy, and to keep the matter quiet Seifert was allowed to depart quietly. He presented himself, however, at the Dart mansion early next morning, and the father, seeing him about to draw a pistol, drew his own and fired at him, two of the shots taking effect. Seifert has been daily expected to die, but it is now said that he may recover. Mr. Dart was formerly a resident of New York city, but has lived here about ten years. The "talk" which this dénouement has excited would fill a folio, and the facts of the case, *pro* and *con*, are unpleasantly suggestive of large skeletons in both homes. Mrs. Seifert, who, by the way, was a Berlin girl of good family, ran away with Seifert when he came to America, and has lived a wretched life with her husband ever since. She procured a divorce from him last month, and left here with her two children a few weeks ago, in time, it is gratifying to record, to escape this last trial. Seifert owes every music dealer in town and many large New York firms. A sketch of his career was published last year, and the prominence given to the article led many New York publishers to believe him trustworthy. The Choral Union of this city has disbanded because one real live man could not be found to keep up the interest. The fact is regretted by dozens of vocalists who enjoyed the rehearsals, but who did not care to give time to the business details of such an organization. After the president, L. Sweet, left Buffalo, and settled at 26 West Fourteenth street, in New York, the Union was poorly managed, and went from bad to worse. There is now no English vocal society in the city; but the Germans still keep the Liedertafel, Orpheus and Saengerbund in active operation. The Nuns male and female chorus, two distinct organizations, are living, but under difficulties. There is a hope that they will unite and form a new society similar to the Choral Union, but it is doubtful. Buffalo is peculiar in one respect. It is excellent in starting musical enterprises, but it is quite reconciled to let them go to pieces rather than make any especial exertion, or appropriate any money. I doubt if but one man in the city ever gave to the Choral Union more than the \$3 due from an honorary member. S. F. Root, a large-hearted iron dealer, who knows nothing practically about music, always sent a check to the Union before a public representation, but the amount was small, never over \$25 I believe, and no one else seconded the effort. The Evening Musical Club has had one meeting, I see by our *COURIER* column, and a very successful one. Mr. Kaffenberger, a professional, also Mr. Waith, the best organist here, are interested in this club, and are devoting a good deal of time to it. They purpose to make it the best in the city. Mr. Mapleson has been making tempting offers to Buffalo's charming little vocalist, Ima Wells Tanner, who sang for him during a recent visit to New York. She has a beautiful voice, but has had little instruction; so that her engagement would be for a year or so of hard study before she would be fitted for the stage. Her sister-in-law, Mrs. Wm. O. Brown, is anxious to have her accept a position in a church choir in New York. If she does the congregation will be pleased with her. Wilhelmj and Sternberg are advertised for Tuesday, the 23d, and Buffalonians are anxious to hear this Russian about whom so much has been written. I will write you of the concert later.

L. K. L.

CHICAGO, November 22.—The musical season has fairly begun in Chicago, and the principal vocal societies are hard at work preparing for their opening concerts. The Beethoven Society is rehearsing Mendelssohn's "Elijah," which will be given with George Henschel in the "title rôle" to borrow a term from operatic phraseology. For its third concert has been selected a work of Massenet and the "Eastern Idyl" by Mr. Schonefeld, a Chicago composer. The "Eastern Idyl" will be remembered as one of the works which received especial mention at the Cincinnati prize contest. The Apollo Club promises a number of good things; among them the "Messiah," "Seasons" and "Damnation of Faust." A comparatively new organization the "Bach and Handel Society," under direction of O. Blackman, has announced a performance of "Judas Maccabeus." So Chicago is not likely to be short of large choral works this season. I wish it were possible to give as satisfactory an account of orchestral work, but in this Chicago is sadly deficient. There are two orchestras (such as they are)—one at Turner Hall, under Adolph Rosenbecker, and the other at Brand's Hall, led by Ad Liesegang. Both give Sunday afternoon concerts, but the programmes at Brand's Hall are of a higher order than those offered at the other place, though both display a decided leaning towards the popular. Neither conductor is capable of giving such concerts as ought to be heard in a city of this size, for neither possesses the ability required to organize and build up a fine orchestra out of discordant elements. Musical circles are just now quite excited over the recent arrival of the well known pianist, Frederick Boscoritz, who has determined to make Chicago his home. Owing to some criticisms of his Chopin playing at his first recital, this gentleman placed on his second programme fifteen successive numbers from the pen of that composer—among them three



## ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...Bishop Elder is introducing a sweeping reform in respect to the music of the Catholic churches of the Archdiocese of Cincinnati.

...A series of four organ concerts will be given at the Boston Music Hall, Friday afternoons, November 26, December 3, 10 and 17, by A. W. Swan.

...The choir of the Church of St. Mary the Virgin held their anniversary last Monday evening, it being the eve of St. Cecilia's Day. Donizetti's Vespers and several anthems were sung.

...Organ recitals are flourishing in many places outside the metropolis, whilst in the metropolis they are dead—dead. In a large city like New York so many sensational performances are announced and take place that grave and solid organ music is absolutely tabooed.

...St. Francis Xavier's R. C. Church, of this city, is to be thoroughly well equipped with organs, no less than three having been contracted for by the powers that be. Hook & Hastings, of Boston, will build them all. The principal instrument is to have 60 stops. The male and mixed choirs have also been reorganized. E. MacGoldrick is now the organist and director of music, lately a resident of Boston.

...The organ needs to be placed in the hands of an artist who can manage it. The novice who would undertake to control an untamed elephant would find his hands more than full, and the organ is a musical untamed elephant to those who have not thoroughly mastered its many-sidedness. It roars and shrieks and groans when tormented by confident ignorance, and those who are listening are driven to wish that it had life.

...The solemn mass at St. Stephen's Church last Sunday morning commenced at eleven o'clock and was followed by the initial services incidental to the forty hours' adoration of the blessed sacrament. The host was carried in solemn procession around the church; the litany was chanted and the prescribed prayers were sung by the celebrant. The sanctuary choir of men and boys took part in the services, while the large choir and full chorus rendered selections from the best masters. The devotion closed on Tuesday morning in the usual manner.

...The exhibition of the new organ of the chapel of the House of Refuge on Randall's Island took place on Friday evening of last week. The organ is a plain pipe instrument with eighteen stops, is encased in polished oak, and was made by Hilborne L. Roosevelt. The programme included eighteen numbers, consisting of songs, choruses, recitations and dialogues by the pupils, quartets by a glee club composed of the employees of the House and solos by Minnie Atno. Mattie E. Hastings superintended the vocal music, and R. H. Warren, organist of the Anthon Memorial Church, presided at the new organ.

...The time is now at hand when choirs begin to thoroughly study the music to be sung on Christmas Day. Extra rehearsals will be attended and a general wortiment gone through from the organist down to the sexton and blower. The result obtained from all this extra work is sometimes most meagre, and leads the thoughtful and intelligent listener to philosophize upon the fruitlessness of much of the labor which poor human beings so often undertake. At some of the churches the music will be well rendered and of a high quality, and will be well worth a visit to hear; but at these churches it is certain that both the organist and singers are not illiberally paid. Wherever incompetence is evident, it will almost always be found that the ability of the incompetent one is not much less than is large the stinginess which prompted his choice from financial motives and a complete ignorance of what a capable artist is worth. However, Christmas is coming, and work now is in order.

...The eighth annual festival of the choirs of Trinity parish was held on Thursday evening of last week in Trinity Chapel, West Twenty-fifth street, near Broadway. A custom of this kind is calculated to foster a love for church music and to create a deep interest in its advancement. Yearly meetings of the members of the various choirs tend to promote good fellowship between them, besides furnishing opportunities for more complete performances of ancient and modern works written especially for the service of the sanctuary. On ordinary occasions, when the choir of a church sings the music unaided, the larger choral effects contained in numerous anthems and services are necessarily lost, numbers alone being able to bring into prominence many points which, rendered by a comparatively weak body of singers, would make but little impression. At the festival indicated the number of singers amounted to 120, a by no means small choral body. The works sung were by various composers, Arcadelt, Bach, Atwood, Mozart, Goss and Sullivan. W. K. Gilbert, organist of Trinity Chapel, composed an anthem for the occasion, which was rendered last of all. Thus closed another yearly choir meeting of some importance to every one interested in church music. It is almost useless to state that the chapel was crowded to its utmost capacity.

nocturnes, three mazurkas, two walses, the berceuse, barcarolle, and balade op. 52, never hitherto heard in Chicago, though perhaps the most deeply poetic of all Chopin's inspirations, but one rarely played on account of its extreme technical difficulty. In addition to the Chopin numbers Mr. Boscoritz played the Wagner-Liszt Spinning Song and the Grieg Concerto in A minor, the orchestral accompaniment being supplied from a second piano by H. Clarence Eddy. All the selections were enthusiastically received by the large and cultured audience, among whom were many of Chicago's most prominent musicians. The opposition which Mr. Boscoritz has met with has been entirely confined to two "sore heads"—one of whom sees himself forced to relinquish the first place, which he has hitherto claimed, and the other his engagement at a young ladies' boarding school. Under these circumstances the bitterness exhibited by the two gentlemen is easily accounted for. It is reported that N. K. Fairbank has offered to be one of ten men to donate each \$100,000 for the purpose of building such an opera house as Chicago ought to possess. I hope it is true and that the other nine may not be long in coming forward. A movement is also on foot to organize a stock company for the same purpose.

WALLENSTEIN.

JACKSONVILLE, Ill., November 19.—The Conservatory, Methodist College and Presbyterian Academy have each contributed one musicale already during the present season. On last Friday evening, the first private recital was given by Mrs. Kate M. Smith, at her home on Westminster street, to a large and select audience. These recitals are considered by many to be the most attractive given here during the winter, combining, as they do, the social and artistic. They are managed by a woman of energy, tact and experience, whose pupils are of the best families. Great satisfaction was expressed, on this first night, with the progress of the pupils and the excellence of their work. So many bright girls, of ages varying from eight to eighteen years, earnest and painstaking, showing careful and intelligent training, pretty in feature, tasteful in dress, well bred and self-possessed, all striving to merit praise, constitute an ensemble certain to awaken enthusiasm and command the most flattering attention of the newspaper man. Miss Smith may well feel honored by the praises bestowed on her pupils. The Madrigals held their regular rehearsal on Monday evening with a full attendance. Mrs. Elizur Walcott entertained the musical club with her usual delightful hospitality, on Saturday evening. An operetta (Pauline) is in course of preparation, to be given at the Academy on Thanksgiving night, with Miss Fry and George Loomis in the leading rôles. On Friday night of the current week the faculty and pupils of the Conservatory promise a surpassingly good musicale—Dr. Sanders master of ceremonies, Johannesen director. The choirs of the First Presbyterian and Grace churches are full again, Misses Anderson, Hobbs and Dobyns having returned from their visits abroad.

OTHO.

NEWARK, N. J., Nov. 17.—Among the good things in store at the Park is a night of German comic opera by the entire company from the Thalia Theatre, New York. The opera to be presented will probably be "Der See Cadet." The "Salsbury Troubadours," are advertised for Friday and Saturday, the 19th and 20th, and Gilbert and Sullivan's "Pirates of Penzance" will perhaps be given next week. I regret to learn that Chas. F. Franklin, a graduate of the Stuttgart Conservatory, and one of the best resident pianists, has relinquished the idea of giving a series of piano recitals as was promised. Frank E. Drake is preparing to give a piano recital at an early date at the Park Theatre. The programme will embrace works from Bach, Beethoven, Schumann, Mendelssohn and Liszt. Frank L. Sealy will not resume his organ recitals this season, but will devote more time to concert playing and teaching.

A. DAGIO.

RICHMOND, Va., November 17.—Rice's Bijou Comic Opera Troupe opened on the 15th for three performances and matinee, giving a good performance and drawing big houses. The Julia Rive-King Grand Concert Company appeared on the 15th and 16th at Mozart Hall to only fair audiences, which is to be deeply regretted, as the company is the finest that has ever visited Richmond and meets with universal praise from the press and public. The company will go as far south as Charleston, S. C., and it is to be hoped it will be induced to stop here on its way northward. Charles Hahr gave a piano recital at the store of Ramos & Moses on November 12, which was attended by a refined and appreciative audience, which expressed much pleasure. THE MUSICAL COURIER can be found for sale at the music store of A. Hartung, No. 308 East Broad street.

F. P. B.

RICHMOND, Va., November 23.—Rice's Bijou Opera Troupe closed here on the 17th inst., after having given three performances to delighted audiences. Gus Williams in "Our German Senator," on 18th, 19th and 20th (no matinee, owing to inclement weather), to fair houses. Mann's Comic Opera Troupe opened last night in "Boccaccio." That there should have been only a fair audience to greet one of the best companies I have seen on our boards for many a day is to be regretted. Jennie Winston and Harry Allen, who are old favorites here, were warmly received, while Misses Francis Guthrie and Marie Somerville won many friends. To-night "Boccaccio" will be repeated, and on the 24th "Fatinitza."

25th (matinee), "Chimes of Normandy," (night) "Boccaccio;" 29th and 30th, Ada Cavendish. "Burdette," the "Burlington Hawkeye" man, lectured on the 20th to a large and delighted audience; subject, "The Rise and Fall of the Mustache." Miss Mary Tucker McGill will give a select reading to-night, and on the 26th amateur talent will produce the operetta of "High Life" and the "Society" play of Dr. Monchein, for the benefit of St. Paul's Church Home, at the Virginia Opera House. May Fisk's English blondes will appear on the 24th and 25th.

F. P. B.

## BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

...This week will be the last occasion of the performances of Mr. Arbuckle and his band at the American Institute Fair.

...Owing to the indisposition of P. S. Gilmore the promenade concert at the Twenty-second Regiment armory, which had been announced for Saturday evening, was temporarily postponed.

...The Board of Aldermen has voted \$6,000 for music in the Central Park and the Battery. The sum will be equally divided between the two parks.

...The Sunday night entertainment at the Metropolitan Concert Hall comprised the grand orchestra, Major Pond's musical combination—composed of Abbey's original Spanish Students, the Weber male quartet and Emma S. Howe.

...The programme for Sunday night's concert at Koster & Bial's Concert Hall contained, among other pieces, the overtures to "Tell" and "Tannhäuser;" "Invitation à la Valse," from Weber; air, from Bach; "Marche Hongroise," by Schubert-Liszt, and waltzes by Strauss and Rudolf Bial. "An Evening with Strauss" formed the entertainment on Tuesday, on which occasion works of the elder Strauss, as well as of the two younger, were given.

...C. F. Russe and others, musicians, of San Antonio, Texas, having written to the War Department protesting against the First Infantry band being permitted to play at concerts, balls, &c., "thereby depriving them (the local musicians) from making a living by their profession." Gen. Sherman made the following indorsement upon the letter: "Regimental bands are not maintained or paid by the United States. Regimental commanders select musicians from the companies, and thus create a band, whose extra expenses have to be earned or paid out of the pockets of the officers. I see no reason why musicians in the army may not earn an honest penny by playing for balls, concerts, &c., when the local commanding officer consents. In despotic Russia and in Germany soldiers are encouraged to work for wages as tailors, shoemakers, and during the harvest, to supplement their small pay, and I do not see why in free America a soldier may not, by music, work in his leisure time to lay by a little money to buy necessities or to save up and buy a farm after his enlistment. This matter has frequently been entertained and always decided as above, and I surely will not deprive our soldiers of so simple and fair a privilege." The Secretary of War has signified his concurrence in these views.

...Vaucorbeil has invented a good thing, that of coining medals of "salvaggio lirico," and destining them as a reward to his singings. The first of these medals has been gained by the tenor Villaret, in this wise: One evening Villaret was taken by a sudden hoarseness at the moment of singing the "Huguenots." By force of art and energy the opera singer was able to finish his part and thus save his honor and the house. Vaucorbeil exhibited to him all his gratitude and, showing him the medal that Raoul wore on his vest, said: "In this place should be seen to shine a medal of the savior: I give it you heartily." In the morning the artist found in his room a gold medal, representing three little cherubs holding musical instruments, and bearing in the box the following inscription: "To the savior Villaret, from the director of the Opera, October, 1880."

...The prospectus of the Philharmonic Society of Vienna, of which Hans Richter is the conductor, announces the following interesting scheme for performance: Beethoven's third, fifth and eighth symphonies and overture to "Fidelio," Berlioz's overture to "Les Francs Juges," Brahms's two new overtures, Gade's symphony in B flat, Goldmark's overture to "Pentecost," Liszt's "Festklänge," Mendelssohn's symphony in A, Schubert's symphony in C, Schumann's symphony in C and overture to "Julius Caesar," Volkmann's symphony in D minor, and Wagner's introduction to "Tristan and Isolde."

...The tenor, Giacomo Galvani, who has been appointed vocal teacher in the Moscow Conservatory of Music, has just now had published, by Kirchmayr Scozzi, some "Practical Observations on the Vocal Organ," in which he does not presume to indicate new methods, but "limits himself to presenting to his pupils some new practical physiological observations on the very fine organs that are cultivated in singing conservatories, in order to facilitate to these the way to unfold and manage the voice, and, in every way, to offer them practical aid, so that sometimes the most beautiful natural gift may be prevented from being miserably ruined."



## NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

C. H. Ditson & Co., New York.

Valse des Arts.....(piano).....Mrs. W. J. Arkell.

This valse displays talent and a certain technical knowledge in writing down ideas. The motives, if not original, are yet tuneful, and will please admirers of dance music. Now and then the notation is not of the best, but no serious errors are apparent. The composer has done herself credit, and has shown that by hard study she might undertake work of a more serious character.

Wm. Rohlfing & Co., Milwaukee, Wis.

Kiss Me, Darling, Once Again.....(ballad).....F. K. Jones.  
Nicely written, with the exception of one or two passages. There is a certain musicianly feeling evident, even if the ideas are not of much worth. It is a fair average ballad calculated to please people of average musical taste. The notation is not always correct.

S. Brainard's Sons, Cleveland and Chicago.

P. P. C. Waltz.....(piano).....J. C. Minturn.

Displays some ability technically and with regard to effect. The chief motive of the waltz does not bespeak invention, but it is well presented and sufficiently melodious and pleasing. One or two misprints remain uncorrected. The meaning of P. P. C., we will say for the benefit of our readers, is "Pullman Palace Car."

Chas. F. Escher, Philadelphia, Pa.

1. Absence.....(song).....Eddie Fox.
2. The Chinese Laundryman (comic song).....F. Dumont.
3. Silvery Showers.....(schottisches).....Eddie Fox.
4. Golden Sunset....."....."

No. 1.—A plain and rather commonplace ballad which can be sung by anybody with any kind of a voice. The accompaniment is as easy as the voice part.

No. 2.—Sung as it should be will create momentary amusement, which is all it aims at.

No. 3 and 4.—As music, call for no comment, but are well suited for dancing purposes; no doubt, all that has been aimed at.

William A. Pond & Co., New York City.

1. Ave Maria.....(sacred solo).....G. Verdi.
2. Forever and Forever.....(song).....F. Paolo Tosti.
3. The Nativity.....(sacred song).....A. J. Holden.
4. The "Serenade".....(baritone solo).....Dudley Buck.
5. Oh, Now I'll Get a Wife.....(baritone solo).....Dudley Buck.
6. Galop de Bravoure.....(piano).....L. Gobbaerts.

No. 1.—A review of this composition has already appeared in these columns under the reprints of Ed. Schuberth & Co. It is, therefore, only necessary to say that the edition before us has a gorgeous title-page, resplendent with red, blue and gold, which alone will attract general attention to it, and probably help to sell it to a good number of people whose real appreciation of the work will be limited. Besides the original Italian words an English adaptation is given. Although no wrong notes appear, a good number of redundant accidentals might be advantageously removed, and one or two placed where they are lacking, besides a slur, &c.; otherwise, the edition is an excellent one.

No. 2.—A really excellent song, well conceived and written down with the skill of a musician. It is not really original, yet it is poetic. It is worthy to appear on a good programme, but must be sung by an artist if the best effect is wished. Compass, E to F—a minor ninth.

No. 3.—Can be made quite effective by a suitable interpretation, for the style of the piece is broad; and although nothing new is presented throughout it, yet the music is interesting and of good quality. Mr. Holden seems to have a partiality for the style of Faure. Compass, from E flat to A flat or B flat above, as preferred.

No. 4.—Mr. Buck has descended to the very commonplace in this serenade. The opening recitative is fair, but the melody which follows will not be likely to attract serious attention from anybody, whatever his taste may be.

No. 5.—The same melody is used in this solo as in the preceding serenade. It shows that when Mr. Buck descends he descends with a vengeance, and passes every intermediate step between the high and low. Some of his friends may find something to admire in this music, but we cannot. Such pieces can do Mr. Buck's reputation as a composer no good.

No. 6.—Is rather commonplace, but sprightly and effective for a piece of its class. Those who like such music will find the themes quite pleasing and not at all difficult to play. Young ladies make such works do duty at evening parties, and delight their gentlemen friends by them.

Geo. D. Newhall & Co., Cincinnati.

1. Thou Dost Not Know.....(ballad).....J. R. Fairlamb.
2. Parted Not.....(song)....."
3. Sleep, My Little One....."....."
4. Baby's Dimple....."....."
5. Ho, Every One That Thirsteth.....(aria)....."
6. Te Deum in C....."....."

No. 1.—Written well, but comparatively commonplace. It is one of this composer's weak efforts.

No. 2.—What was said of No. 1 equally applies to this song, with the exception that the music is somewhat more effective.

No. 3.—A very graceful and melodious song. The ideas are chastely presented and will please even musicians.

No. 4.—Although exhibiting but little originality, the freshness of this song will gain it many friends. It possesses an especial charm for home use.

No. 5.—The "Introduction" is the best part of the composition. What follows is old and lacks continuity. We do not think the music and the words well wedded.

No. 6.—This "Te Deum" will produce a fair effect, but we cannot say that the music is either original or interesting. The harmony in places is weak. The organ accompaniment is well written. Altogether, the work is rather dry.

## BRIEF PERSONAL MENTION

CASE.—It is said that William R. Case, the pianist, will soon give a piano matinee recital at Chickering Hall.

COLE.—Belle Cole, "The Daughter of the Regiment" in Dudley Buck's "Deseret," has returned to New York to accept the position of leading soprano at Dr. Robinson's church.

CORBETT.—Gertrude Corbett, a young American, is very kindly spoken of in the *St. James Gazette*, of London, as a promising "dramatic soprano."

FEDESCA.—A brilliant success at the London promenade concerts had a new American violiniste, Fernanda Fedesca, who was compared to the celebrated Norman Neruda.

GERSTER.—Last Saturday evening Etelka Gerster, of Her Majesty's Opera, presided at the floral temple, in the fair of St. Francis Xavier's Church, Sixteenth street, between Fifth and Sixth avenues.

GILCHRIST.—Mr. Gilchrist, of Philadelphia, has carried away all the prizes offered by the Mendelssohn Glee Club for three original works.

HILLER.—Ferdinand Hiller has prepared the programmes of ten grand concerts which he will give annually in the Gürzenich Theatre, Cologne.

HUEFFER.—Francis Hueffer condemns the idea that acoustical calculations are necessary to the musical composer.

LISZT.—Franz Liszt has journeyed from Tivoli with Signora Helbig to see the Bellini monument, modeled by Monteverde.

LOWERRE.—Mrs. Frederick Lowerre, known upon the Italian stage as Lelia Lauri, has canceled an engagement at the Royal Theatre, Turin, and returned to this country. She will probably be heard in concerts in New York during the current musical season.

MASSENET.—It is said that Massenet, the composer, is preparing for the Opéra Comique, Paris, an opera in four acts, to be called "Werther."

MCGOLDRICK.—Mr. McGoldrick, from Boston, has been appointed organist of St. Xavier's Church, of this city. He is forming a large choir.

PATTI.—Patti did not like the Welsh papers. They did too much harping.

REICHARDT.—Alessandro Reichardt, a well known singer and composer, has been nominated vice president of the Academy of Music, Boulogne-sur-Mer.

## Saalfeld's Second Operatic Concert.

ON Monday evening, November 22, the second operatic concert in the series of twelve, projected by Mr. Saalfeld, took place at Steinway Hall. A goodly audience was in attendance, although many excellent seats were vacant, especially on the ground floor. Maria L. Swift did not appear as advertised, and thus the programme had to be considerably altered. Louis Staab's piano solos did not make a good impression. The pieces chosen were either too difficult for him, or he had neglected to practice them sufficiently. His left hand playing was quite weak and inexact. Signor Galassi sang his solos with the expression and phrasing of an artist, but taken altogether his performances were unequal. Even in the "Eri tu che macchiavi," finely as most of it was delivered, several passages were uneven in tone and lacked smoothness. Mlle. Belocca sang with indifferent effect. "Ah! mon fils," but in "Di tanti palpiti" and "Il segreto" she created a very good impression, especially in the latter, which was given as an encore. Signor Ravelli in the "Salve dimorah" and "Spirito gentil" exhibited his many fine qualities, but he was inclined to sing flat throughout the evening, except in certain high notes. The duet from "Don Giovanni," "La ci darem," was one of the artistic successes of the evening, and was encored. The "Trovatore" duet was only fairly sung by Ravelli and Belocca. The harp playing of Mlle. Sacconi could rightly be considered one of the highest features of the evening's enjoyment. In every solo she displayed a perfect mastery of the instrument, refinement of taste and true intelligence. "La Source," a piano piece by Blumenthal, was exquisitely played. The quartet from "Rigoletto," "Bella figlia del amore," was by no means a success. The voices did not harmonize and the singers were not together in several passages. Mlle. Valerga sang Mrs. Swift's part in this quartet. The concert, altogether, was enjoyable, despite its shortcomings.

## FOREIGN NOTES.

...The concerts of Gürzenich commenced on the 26th of October with a performance of Mendelssohn's "St. Paul."

...The Italian opera representations have commenced at Rouen under the direction of Coulon. The greater number of the artists are French.

...The opening of the Rossini Musical Institute, at Pesaro, has been decided upon. It will have two choirs—one of singing and one of composition.

...At Absam, Tyrol, has been placed a commemorative inscription in the house in which was born, July 14, 1621, the celebrated lute maker, Jacob Stainer.

...The Opéra Comique will revive this winter "L'Aumônier du Régiment," an operetta by Hector Salomon, which was formerly performed at the Théâtre Lyrique.

...In two days there presented themselves at the Paris Conservatory of Music no less than 246 aspirants for admission to that institute, 117 of these being males and 129 females.

...On dit in Vienna that the two best artists of the Opera House there, the coming year, will leave the German career to dedicate themselves to the Italian one. These artists are Bianchi and Materna.

...The Parisian public is on the *qui vive* about a new opéra bouffe in three acts called "Amour Qui Passe," composed by a young musician already quite well known in Paris, Amedeo Godard.

...The Milan journals say that the position of professor of the violoncello at the Conservatory there will be offered to the celebrated concert player and artist, Piatti. So far, nothing is known of his reply.

...In Brussels has arrived an Austrian vocal quartet, which—like the Swedish one—is composed of four ladies, the sisters Tschampa. It is said they have distinguished figures and a fine musical education.

... "Paladion" is the title of a new review of the sciences and fine arts, written in the Spanish, French and Italian languages, which is published at Barcelona under the direction of E. Filibert, who is also proprietor.

...The Spanish maestro, D. Baldassare Saldoni, has published the second volume of his work, "Ephemerides of Spanish Musicians," the only book of its kind in Spain. The Minister, Fomento, has already rewarded him.

...Anton Rubinstein's new opera, "The Demon," has been produced at the Stadt Theatre at Hamburg amid immense enthusiasm. Rubinstein himself conducted, and at the conclusion of the opera the audience cheered and applauded for fully ten minutes.

...In the Trinità Theatre, Lisbon, has been represented a new operetta, in three acts, by the Spanish composer, Rogel, who is the orchestral director of that theatre. The opera is entitled "The King's Dragoons," and has sufficiently beautiful parts, according to the Portuguese journals. The libretto is written with much spirit.

...At Leipzig has been represented a new opera in four acts entitled "Lancelot," the words by Franz Bittong and the music by Theodore Hentschel. This work seems written with talent, but with a too open and servile imitation of the Wagnerian style. It was received rather coldly and with a certain degree of uncertainty.

...The director of the Vienna Opera House, Baron Dingelstadt, who has been indisposed for some time, has given in his resignation, which has been accepted by the Emperor in a letter which is conceived in very flattering terms for the artist-impresario. Herr Jahn, of Wiesbaden, has been appointed his successor.

...Minnie Hauck is regarded by the critics of Cologne as an extraordinary actress. On the 23d of last month she played *Marie* in the "Daughter of the Regiment," and brought out every feature with "the most exquisite truth." Her singing also seems to have been what Pepys in his "Diary" says that Nell Gwynne's acting was—"beyond anything." Minnie Hauck is a favorite in Germany.

...It is announced that Signor Gavaert, the eminent director of the Brussels Conservatory, will write a cantata entitled "Il Popolo di Gand" for the patriotic festivities which are to be celebrated in the city of Van Artevelde. The second and last volume of his "History of Ancient Music" is expected to appear shortly, a work which the excellent composer has already finished and which now is in press.

...The professional visit of Henry Ketten, the Hungarian pianist, to Adelaide, South Australia, has created quite a sensation in the musical circles of that place. In this same city, too, the good people have in the town hall what are called "the Mayor's concerts." Whether the municipal head of Adelaide actually gives these concerts personally or provides them by proxy for the entertainment of the people is not made clear to observers at this distance.

...The Italian opera company which will sing at the Paris Théâtre of Nations, during the months of March and April, will comprise Patti and Pedemonti, prima donnas; Tremelli, mezzo-soprano and contralto; Nicolini and Panzetta, tenors; Cotogni and Vaselli, baritones; Pinto, basso; Ciampi, buffo, and Mancinelli, director of the orchestra. From the 1st inst. the subscription list for the representations of Patti have been opened, and a large number of seats have been sold to the most distinguished aristocrats.



## Matters at Home and Abroad.

In a former communication I believe I referred to the fact that Mr. Mapleson was not the only manager whose artists fell a prey to what is genteelly called "indisposition," and this generally at the exact time they were most needed. Foreign journals still report similar tendencies on the part of singers in various European cities. One of the last of such managerial misfortunes which I have had occasion to read relates to the Royal Theatre, Madrid. A week or so ago this theatre had to close its doors for eight days, because all three tenors were unable to sing. How could Colonel Mapleson proceed if Campanini and Ravelli were suddenly to become *hors de combat*? The mere thought of such a calamity is enough to unnerve the stoutest heart. The "upper ten" would be as inconsolable as the impresario, only with the latter it would resolve itself into the simple cry of "O my ducats!"

It seems to me that Saalfeld is on the way to make a success with his ballad and operatic concerts in Steinway Hall. The other night his audience was composed of all classes of people, from the opera-goer to the small boy, corresponding in some measure to the scale of charges, which ranges from \$1.50 seats to those in the upper gallery for which only 25 cents are asked. In London, the ballad concerts given by Boosey have become a popular institution. They have been the means of furnishing amusement to thousands of the middle classes, whose taste for music is real if not lofty, and a fact equally gratifying to the promoter of them, to say the least, is the financial success which has attended the venture. Saalfeld can accomplish in New York what Boosey has in London, and thereby do good to himself and the general public.

The ups and downs of newspapers will form an interesting chapter in the history of modern times. After a journal has been steadily progressing for several years it suddenly ceases to exist, and a new one springs up to fill its place. Sometimes, however, the paper which collapsed for some one of various reasons, is revived, and appears none the worse for its long sleep. Of one such paper is recorded the new birth in the following grave words: "*Il Crepuscolo*, a Genoese journal, has reappeared before the world. Some time ago it suspended publication." On the next page of the paper which contains this notice another birth into the family of European musical journals is also announced, in the following terms: "Under the title *Deutsches Salonblatt* (German Salon Journal) has appeared at Vienna a very elegant weekly journal, which contains, as an appendix, a piece of music, and in the matter, besides artistic notices, romances and poetry by well known and esteemed authors." In this way appear, vanish, reappear and revanish musical periodicals, the last one established generally boasting of its superiority and solidity in every way, all of which bombastic talk does not save it from eventually joining the list of others which have departed before it.

Wonders will never cease! So it is said. One wonder, or at least a very artistic curiosity, was the appearance of Mrs. Howard Paul, denominated the female tenor, who impersonated Sims Reeves and sang his favorite ballads in a manner which astonished and delighted the public. That tone-depth having been attained by woman, no one supposed that further encroachment on the male register was possible by the sex; but, alas! according to reports, a woman has had the boldness to call herself a *baritone*! Just fancy that, all ye who prate of the sweetness and flute-like voice of woman! Yet here is the announcement, as culled from a foreign musical journal: "A prima donna (can she be so named?) Signora Engalli, proposes to sing at the Opéra Comique, Paris, the rôle of *Hoel* (baritone) in 'Dinorah'." Some sentimental and over-refined "Lardy Dahs" (exquisites) will fall into fainting fits on reading this, and will be certain that they can only recover from the shock by immediately taking ship and sailing across the "pond" on purpose to obtain a sight and hearing of the audacious woman who has so far forgotten herself as to not only enact the rôle of a man, but to endow herself with his actual tones. What a wonderful age this is, to be sure! A sensation is needed, then another sensation, and still another, until even the imagination pauses without being able to say when the limit will be reached.

The examinations for admission into the new choral society which Theodore Thomas has really decided to establish closed last Monday. Notwithstanding that the subject has been so much discussed, the interest felt in the new venture is unabated, and some time will have to elapse before partisans will awake to the fact that not only no harm but positive good has been done to the cause of music by a new society having been organized. New ventures always did and always will awaken more or less opposition in many quarters. It is quite natural that this should be so, considering public patronage must become

more and more divided, according to the number of worthy objects which appeal to it for sympathy and support. Mr. Thomas will, doubtless, aim to accomplish what Dr. Damrosch has not, and thus a rivalry (which should and can be made a friendly one) will be established between the two conductors, which will act as a spur to renewed and further efforts on the part of each.

Musical societies have been baptized by a great variety of names, until now old rather than new ones appear to be chosen in preference by lately formed organizations. But among the vast array of names employed up to the present time there is not one so inapplicable and odd as that just chosen by a society recently founded in Bologna. This society has decided to call itself *Silenzio* (Silence!). Can there be anything more utterly opposed to the "concord of sweet sounds" than silence? Yet this organization is reported to give excellent concerts. Therefore must the peculiar title agreed upon be viewed in the light of a mere whim; possibly it may have been chosen for the purpose of attracting attention. If so, it will accomplish the aim. The director of this orchestral society is Angelo Consolini, who, in a recent concert, received great applause in both the capacity of director and composer. Premising good concerts the name may excite curiosity, but will be received submissively. The greatest good of the cause is the true battle-cry of every earnest and able musician.

Musical and theatrical agencies not only multiply in America but also in Europe. In Paris, a new one has just been started, under the direction of the musical editor Lemoine. It is now open and has a special scope. It devotes itself to organizing concerts in Paris, in the departments and in foreign countries. There can scarcely be a doubt that this agency will be more useful than a number of others of more limited scope and means. Agencies, if only conducted on right and just principles, are of real value both to artists and the public. Otherwise they are useless and even dangerous.

In Italy the copyright question is receiving much attention at present, but no more than it should. The new law concerning the productions of Italian authors is anxiously awaited. By this law the deposit required is to be reduced from ten to two francs, and instead of four copies having to be deposited with the Minister only one will be necessary. On this score then Italian publishers are to be congratulated, because the amount saved annually to a large firm will be in no wise inconsiderable. It is to be regretted that an international copyright act between the chief European countries and America is yet to see light; but by a determined effort and some willingness on the part of these governments the matter might soon become one of fact.

The performance of *Elijah*, on Friday and Saturday, by the Oratorio Society is looked forward to with much interest. The work is one that never fails to draw a goodly audience, because the music is melodious and in many parts highly dramatic, and the choruses generally of a large design and imposing effect. Herr Henschel is to sing the music allotted to the *Prophet*, a part which will furnish him the very best opportunities to display his voice and talent as a singer. More of this next time.

The supply of American comic operas has run out, no more performances of new works being announced. "Lawn Tennis" seems to be the only work of a light order which has had any real success this season. "Deseret" was deserted by audiences in Cincinnati. How dismal a fact! and what a conclusion can be drawn from it!

CHRONICLER.

## The Brooklyn Philharmonic.

LAST Saturday evening, November 20, the first concert of the twenty-third season of the Brooklyn Philharmonic Society was given before a very appreciative and large audience. The orchestra contained the best members of the Philharmonic orchestra of this city, and, therefore, performed its part with admirable skill and effect. Instead of the "Eroica" symphony, by Beethoven, the same composer's Eighth symphony in F major was substituted, a variation from the programme of the New York Philharmonic Society's concert given here a week or so ago. As a technical performance it was well nigh perfect, the "Allegretto" being played with the utmost refinement. Here and there passages were so "toned down" as to be almost inaudible. The "Tempo di Menuetto" was as enjoyable a part of the symphony as any, and was carefully phrased and expressively played. The "Finale" with its rapid triplet movement brought a worthy interpretation of the symphony to a close. If the mechanical perfection of the rendering was superior to the desired warmth, no fault need be found with that here, for it will ever be a difficult matter to obtain a number of players who possess a refined and sufficient *technique* conjoined to a natural "soul expression." Mr. Thomas overcomes as satisfactorily as any

conductor the difficulty of getting so many persons to sit under one hat (as it were). Let him receive due praise for accomplishing thus much, whatever other shortcomings he may display. The remaining orchestral works performed were the "Siegfried Idyl" and Berlioz's "Harold Symphony." The former created a half favorable impression only, whatever the "faithful" may claim for it. The "Harold Symphony" was rendered with the same care as it was at the Academy of Music, in this city, but it is and can only be interesting to those who have a by no means limited knowledge of music. The viola solo was played, as before, by that conscientious and able artist, Max Schwartz. Herr Joseffy, the technical pianist, *par excellence*, interpreted the Henselt Concerto in his own incomparable style and exquisite grace, and was applauded to the echo after the conclusion of it had been reached. His extreme delicacy was shown again in the "Scherzo" from Liszt's "Concerto Dramatique," for it was played with the accuracy, speed and softness of a musical box, but of a musical box possessing a sensitive soul. His enthusiastic reception was deserved.

Miss Cary was the vocal soloist of the occasion, and presented her usual cheerful and pleasing appearance. In the scene from Gluck's "Orpheus" she made her usual good impression, for it was evident that the audience was *en rapport* with her. Her voice at this concert did not exhibit the want of fullness and richness which sometimes in her opera impersonations has been apparent. It is not likely that she will fail in pleasing her friends and the public for a long time to come, if she decides to appear before them for an indefinite time. Hearty applause greeted her at the close of her solo, applause as spontaneous as sincere. The next concert of this society is announced to take place on December 18, two rehearsals preceding it.

## ✓Offenbach's Last Opera.

"BELLE LURETTE," the posthumous work of Jacques Offenbach, has not altogether met with the success that was expected from its opening performances at the Théâtre de la Renaissance. There was some curiosity at first to see it, because of the composer's fame, but this has already died out, and though the piece is sure of a tolerable run it is equally sure to obtain nothing like the popularity of "La Belle Hélène" and Offenbach's earlier works. The words of "Belle Lurette," a comic opera in three acts, are by Ernest Blum, Edouard Blau and Raoul Toché. The first act is occupied by some pretty washerwomen immersed in fantastic soap suds and dressed as no washerwomen ever were or will be dressed. These ladies are visited by a troop of handsome soldiers in Louis XV. uniforms, who are sent in search of their colonel's shirt frill, with orders to carry it off by force of arms, musical laundresses being apparently as remarkable for their want of punctuality as their unmelodious namesakes. Of course they neglect their errand, make love, propose supper, and being caught in their revel by the sudden return of the mistress of the establishment are hid away under the convenient hoops and ample petticoats of those days till the washerwoman-in-chief can be pacified. The negotiation is managed by *Belle Lurette*, her forewoman, and takes the shape of a proposition to partake of some lobster salad, an offer which naturally proves irresistible to the female mind in a comic opera. The shop is then shut, with a general promise to make up for lost time, and the washerwomen begin dancing and singing and telling each other's fortunes. In the second act the plot thickens, and it will excite no surprise in students of musical history to learn that the *Duc de Marly* is under a solemn promise to his aunt, a religious lady of great wealth, either to marry before his twentieth birthday or to abandon all hope of inheriting her estate. The Duke, who is one of the lovers of Mme. Dubarry, besides having many other strings to his bow, lets the time pass unheeded till the last hour of grace has arrived, and then, not liking to take any personal trouble about so small a business, sends the steward of his household to choose a wife for him, wherever she can be found, in time to fulfill the conditions which his aunt has imposed upon him as the price of her continued favor. The steward (amusingly played by M. Jolly) having a private love affair of his own with *Marceline* (Milly Meyer), the chief washerwoman, chooses *Belle Lurette* to be Duchess of Marly. The Duke's state carriages are accordingly sent for her, that the nuptial ceremony may take place at once, and her mistress, with her fellow workwomen, follow as guests at the wedding feast. *Belle Lurette*, secretly in love with the *Duc de Marly*, whom she has saved from assassination by a jealous husband, is then actually married, and there is an astonishing piece of acting when the girl of the people begins to fear that she must be dreaming, because her happiness is too complete to be real. In the third act the *Duc de Marly*, who has been hitherto only playing with his wife's affections, to mortify his aunt, the awful and invisible personage of the piece, becomes really in love with her. Recognizing her as the unknown protectress who saved his life, and whom he has long sought in vain, he woos her in some charming couplets—"Quand ton cœur se déchirait"—till her heart goes gladly out to him, and all ends happily, as operas should end.—*Herald*.



## DRAMATIC NOTES.

...."Needles and Pins" is attracting large audiences at Daly's Theatre.

....Rice's Surprise Party is in its last week with "Revels" at Haverly's Fourteenth Street Theatre.

....The sale of seats in Boston for Sarah Bernhardt's engagement already approximates \$30,000.

....Gus Williams was in Richmond, Va., with "The German Senator," on the 18th, 19th and 20th.

....The "Tourists in a Palace Car" stopped over at Haverly's Brooklyn Theatre on Monday night.

....This is the last week but one of "Enchantment" at Niblo's Garden. "Venus Noire" will follow.

....Joseph Jefferson continues to present "Rip Van Winkle" this week at the Grand Opera House.

....Sarah Bernhardt achieved a great success as *Doña Sol* in "Hernani" on Thursday night of last week.

....Milton Nobles, in "The Phoenix," drew large audiences in San Francisco early in the present month.

...."The Legion of Honor" is drawing well at Abbey's Park Theatre in the third week of its presentation.

....Clara Morris gave her last matinee performance of "Article 47" at the Park Theatre on Thanksgiving day.

....John Brougham's play, "The Lottery of Life," was received in San Francisco during the second week of this month.

....Ford & Dunham's Masqueraders appeared at Richmond, Va., in "Pranks" on the 12th and 13th and did a fair business.

....Palgrave Simpson has made an adaptation of Sir Walter Scott's "Woodstock," which will be produced in Glasgow by Miss Litton.

....Shannon & Edson concluded their San Francisco engagement with "A Golden Game," on the 13th instant, and started East next morning.

....In the burlesque of "The Corsican Brothers" lately produced in London, Mr. Royce's imitation of Mr. Irving is said to be strikingly successful.

....It was announced that every seat for the 300th performance of "Hazel Kirke" at the Madison Square Theatre was engaged by the Saturday previous.

....W. E. Sheridan opened an engagement at Baldwin's Theatre, San Francisco, Monday night of last week, and played *Louis XI.* with pronounced success.

....Robson and Crane are doing well at the Standard Theatre. Their engagement lasts until December, when a new play by Bartley Campbell will be produced.

....Manager Henderson, of the Standard Theatre, produced the "Two Orphans" in Paterson, N. J., on Thanksgiving day with the Standard Theatre traveling company.

....The success of Mr. McCullough's impersonation of *Virginius* at the Fifth Avenue Theatre has been so great that the contemplated revival of "Othello" will be postponed for a few nights.

....The Albany *Argus*, commenting upon the collapse of "Deseret," expresses the conviction, calmly and logically arrived at, that the great lesson of its failure is that a comic opera ought to be funny.

....The Philadelphia *Ledger* comments favorably on Anna Dickinson's new play, "Aurelian," which that lady recently read in that city, and adds some nonsense about her being able to play the young man lover.

....The critic of one of the morning dailies says the young ladies are said to be already studying Sarah Bernhardt's manner of reclining in a chair with her head back, her lips apart and her eyes eagerly fixed on her lover.

....Ned Sothern's daughter, Eva, made her debut in London recently in Boucicault's version of "Le Gamin de Paris," entitled "Andy Blake," and D. G. Boucicault—Dot—son of the dramatist, made his London debut in the same play.

....During the fourth and last week of Mlle. Bernhardt's engagement in New York she will appear in "Hernani" on Monday, in "Frou-Frou" on Tuesday, and in "Camille" on Wednesday. The repertoire for the rest of the fourth week is not yet decided upon.

....Mr. Booth has at all events convinced the English critics that his elocution is superior to that of any living English actor. His evenness and freedom from wild eccentricity must eventually satisfy refined taste, as soon as the cayenne-pepper style of Mr. Irving is outgrown.

....George H. Jessop's new comedy, "Samuel of Posen," will shortly, it is said, be produced by M. B. Curtis, a young comedian who has developed a talent for illustrating Jewish characteristics. Mr. Jessop's play relates the romantic incidents in the well spiced life of a commercial drummer.

....A correspondent of the *Daily News*, in the course of a sharp criticism on the French stage and French play-houses, makes these statements, which will not be read without interest: "I will not refer to the acting, though on this subject (excepting, of course, the performances at the Théâtre Français) there appear to me to be just grounds for an opinion which differs from that of the majority. And of the plays I will only say this, that, so far as I know, the London stage,

among its other shortcomings, can show nothing to compete with the coarse vulgarity and gross indecency which may be nightly seen and heard at some (and those not the least pretentious) of the Parisian play-houses."

...."After its brilliant bicentenary performances the Comédie Française," says the Paris correspondent of the *London Times*, "has assembled its ordinary patrons to witness the debut of Mlle. Bartet as *Iphigénie* in Racine's tragedy of that name. She joined the company, as will be remembered, on Mlle. Sarah Bernhardt's sudden departure, which coincidence caused it to be supposed that she regarded herself as a successor, and to this opinion must probably be attributed the interest displayed in her debut. She has inherited both the unjust opposition of those inconsolable for Mlle. Sarah Bernhardt's departure and the exaggerated plaudits of those anxious to make her triumph a rebuff for the fugitive. It is scarcely fair, however, thus to misrepresent her real intentions and to judge her, not by her intrinsic merits, but by a bias for or against Mlle. Bernhardt. Mlle. Bartet is an actress of talent and perseverance. She has real gifts, which she has been able to display in comedy, and on essaying tragedy she has evinced an intelligence capable of understanding the requirements of so new a rôle, demanding constant effort even from those long devoted to it. It would not be fair to judge her as a tragedian by this single trial, and if it may be inferred that she is especially fitted for the modern repertory it may also be affirmed that, in passages calling for grace, mildness and harmony, she fully justified the hopes conceived of her by friends. Even, moreover, if she does not destine herself for tragedy she cannot but gain from an occasional effort in it. Her elocution will have a wider compass; she will get more in harmony with her colleagues, and the parts she will have to take in modern plays will gain from contact with the lofty and bracing strain of ancient tragedy. The severe criticisms now being passed on her may be set down to prejudice, and she should not be discouraged by them."

....Pretty Sadie Martinol has been playing at the Boston Museum with her usual good effect. The title of the play is a "Cigarette from Java," and Miss Martinol is discovered smoking a cigarette in the first act, clothed in gorgeous raiment, reclining upon a pile of cushions, and looking as lovely and fascinating as the houri of the Mussulman's hashesh dream. But a few months ago a bright and most promising young manager, Fred Stinson, who had lived to taste life's bitterness, and thought at last that for all his sufferings there had come a heaven-sent compensation, wrote a wholesome, manly letter to whomsoever it might concern, and blew his brains out. There is no earthly connection between these two incidents, but there was one, and it lasted until Sadie Martinol found herself Fred Stinson's widow.

....J. J. Sullivan has joined the "False Friend" combination. It seems to be the fate of this exceedingly pleasant gentleman and very fair actor to ally himself with companies that play pieces of very questionable excellence. The "Galley Slave," in which Mr. Sullivan appeared, was such a drama, and the "False Friend," though certainly better, is not a play of any great intrinsic excellence. Some day, it may be hoped, Mr. Sullivan will drop into a company that is carrying as worthy a drama as "Deacon Crankett." However, under that extraordinary law of compensation that makes small men marry big women and pairs good wives with bad husbands, perhaps good plays enlist the assistance of poor actors and vice versa.

...."We are so soon forgot when we are gone" may be answered to *Rip's* pathetic inquiry. Who remembers that a very few years ago Charlotte Thompson's *Jane Eyre* was one of the most pathetic and most interesting characterizations on the stage. Charlotte Thompson still lives and plays *Jane Eyre*, but New York appears to have forgotten both, and also to have ceased to remember that there was much debate as to which, Charlotte Thompson or Clara Morris, won the honors of "Miss Multon" at the Union Square.

....It is a singular fact that Lawrence Barrett's business should prove so unprofitable through the country. It cannot be said that he is a great tragedian, but his *Richelieu* is a brilliant performance, far exceeding that of Mr. Booth, and *Yorick* is a most impressive and vigorous creation. A determined effort is making in Brooklyn to work up business for him for next week, but without any very brilliant prospect of success.

....An enterprising Western weekly is engaged in trying to harmonize the conflicting interests of the drama and total abstinence. THE COURIER has, it may be confessed, much curiosity as to the result. Should it be successful, application will be made to this esteemed contemporary for its secret, so as to gratuitously spread the good tidings around Printing House square.

....The "Disappearing Diamond, or the Artfully Advertised Actor," is a farce which seems to have outlived its usefulness on the tragic and society stage. It has descended to the realm of minstrelsy, apparently for an exchange, states that "Cool Burgess' stunning diamond ring came back from the thief with a note stating that he could buy better for \$6 a dozen."

....The last piece of rubbish given out by the daily papers is that Edwin Booth has telegraphed from London that he disapproves of the production of the *Passion Play*. The

Board of Aldermen has also asked the advice of the Corporation Counsel as to its power to pass an ordinance forbidding the production of the play. This last is probably meant as a hint to Mr. Abbey that some of the aldermen would like to "see" him.

...."One Hundred Wives" was played at Ford's Washington Theatre.

....Fred Wren is playing "Rip Van Winkle" in the small towns of Ohio.

...."A False Friend" is called a strong play in Cleveland, True, its "offence is rank," &c.

....Bessie Darling has secured the copyright of a new play entitled, "My Enemy," with which she will star.

...."Eric Fallissement," by the poet Bjornsen, will be produced at McVicker's Theatre, Chicago, this week.

....Mrs. Scott-Siddons takes the stage with a dramatic company in a round of legitimate plays. She is to open at Hooley's in Chicago.

...."Hazel Kirke" is received with a favor in Chicago that astonishes its admirers and which suggests that there is yet hope for Chicago.

....Ada Cavendish played in "The New Magdalen" at the National Theatre, Washington, to the satisfaction of the press and people last week, closing her engagement with "Josephine Clarion."

....Mayo's success with "Van the Virginian" is qualified. His acting is praised, the piece condemned, and the people stay away. He is bound by public demand to "Davy Crockett," of which he must be heartily tired.

....The Bernhardt paintings and sculpture have been removed from the Union League Theatre to Sarny's gallery, to the greater increase of visitors. The statue of Bernhardt, cut by herself, has been purchased for \$1,000 by a well known member of the Union Club. Alas! for the prescience of critics.

....Hardie and Hoey, in presenting the "Child of the State" to provincial audiences, are evidently doing the best they can with it. The Cincinnati *Enquirer* says of the scene in the second act that it is "one of the handsomest ever seen on the Cincinnati stage, and must be seen to be appreciated."

....Lawrence Barrett has captured Philadelphia. The word captured is used advisedly. The work of gaining favor in this country has been slow with Mr. Barrett, whether justly or unjustly. That gentleman has been compelled to play many a losing engagement in a city before he could be welcomed as a paying star. Boston was the first to capitulate; Philadelphia is the last.

NEWARK, N. J., November 17.—The amusement season in this city is still improving and crowded houses greet nearly every company which visits the New Park Theatre. In days gone by it took a very strong attraction to bring out a large audience in Newark; but the present experiment has proven that the want of a new, commodious and well managed place of entertainment was the only trouble. Nat. Goodwin and company reappeared in their extravaganza ("Hobbies") at the Park Theatre on Monday, the 8th, and again scored one of their successes both financially and comically. The Home Dramatic Association opened its seventh season on Wednesday evening, November 10, at the Park Theatre, with Sheridan's comedy, "School for Scandal," with S. S. Simpson taking the part of *Sir Peter* and Mamie Hann that of *Lady Teazle*. This organization is composed mostly of amateurs. What has become of the Davenport Club? Will it sink into oblivion, or will it rally again and gird on its armor once more? Thursday and Friday evenings, November 11 and 12, witnessed "Our Gentlemen Friends," a comedy in four acts, at the Park—Geo. Holland as *Joseph Morehouse*, and Mrs. Clara F. Maeder as *Mrs. Morehouse*. "The Two Orphans" was given at the Grand Opera House on Friday and Saturday, November 12 and 13, to fair audiences, by the Fifth Avenue Company, Josephine Sefton and Julia Sheldon playing the two orphans, the former as the blind girl. The principal theatrical event of the season thus far, perhaps, was the appearance of Fanny Davenport at the Park on Saturday, November 13, in two performances, matinee and evening. In the afternoon Anna Dickinson's new play, "An American Girl," was given, and in the evening the second and third acts of "An American Girl" and "Leah, the Forsaken" were presented. In the evening the house was crowded. This Wednesday evening Prof. Donald G. Mitchell, of Yale College, lectures at the Park Theatre on "Home Interiors" under the auspices of the High School Alumni Association. A. D.

BALTIMORE, Md., November 23.—Ford's Opera House—Haverly's Colossal Colored Minstrels have held the boards during the week. They gave the identical same programme as performed last season, with the change of positions in the first part. As a colored combination they are a success. Holliday Street Theatre—Lawrence Barrett and his well balanced company played during the week to very good houses. He was ably supported by Louis James and wife. The different plays presented were "Yorick's Love," "Hamlet," "Marble Heart," "Merchant of Venice," "David Garrick," "Julius Cæsar" and "Richelieu." Kernan's Monumental Theatre—Joseph Proctor appeared in "Nick of the Woods" after the usual variety performance. Front Street



Theatre—Drama and variety. In the dramatic portion Jerry and Nellie Coharis gave the drama of the "Molly Maguires." In the variety the following appeared: Lynn Sisters, O'Brien Brothers, Thompson Brothers, Kennedy and Allen. R.

CHICAGO, November 22.—Mortimer's "Mysteries" opened last Tuesday at Hershey Music Hall to an excellent first night house. Mr. Mortimer is the equal of any prestidigitateur I have ever seen; his quickness in manipulating cards is remarkable, and many of his tricks are entirely new. He is ably seconded by Mabel Mortimer, who seems equally talented, and her appearance as the head of a small picture placed upon an easel in full sight of the audience is quite unaccountable, as it would seem that the concealment of the shoulders even, to say nothing of the whole body, was an absolute impossibility. The Kiralfys still hold the stage at Haverly's. Frank Mayo at the Grand Opera House, the Tile Club at Hooley's, and the Madison Square company at McVicker's with "Hazel Kirke" offer a variety of attractions to the Chicago people. The latter seems to be meeting with especial favor. WALLENSTEIN.

LAFAYETTE, Ind., November 22.—Chas. L. Davis, in "Alvin Joslin," showed to a good house on November 16. Howard's combination, in "Mrs. Josh Whitcomb," gave a poor show to poor business on November 17. Mr. and Mrs. Geo. S. Knight, in "Otto," played to fair business on November 20. A company, playing "California Through Death Valley," an anti-Mormon drama, disbanded in this city last week. Cause, poor business. The following attractions are booked for the coming week at the Grand Opera House: Den Thompson in "Joshua Whitcomb" on November 22; Leavitt's Vaudeville and Specialty Company, November 24; on Thanksgiving afternoon and evening Kiralfy's "Around the World in Eighty Days" holds the boards; and Neil Burgess in "Widow Bedott" on November 27. M.

SCRANTON, Pa., November 16.—The appearance of THE COURIER this week, with a portion of its contents devoted to dramatic events, is received with favor in this city, and the success of THE COURIER is more than assured. Manager Lindsay, of the Academy of Music, proposes giving some of the very best attractions. For the present week he has booked—November 16, Powers' "Dr. Clyde" company; November 17, Maude Granger in "Two Nights in Rome;" November 19, Fanny Davenport in Anna Dickinson's "An American Girl;" November 20, Maginley's "Deacon Crankett" company. Hartz, the magician, with his combination, appeared all last week to crowded houses and gave good satisfaction. Scranton is now considered one of the best show towns in the State, and always patronizes the best companies liberally. F. C. HAND.

#### "Lawn Tennis."

THE name of Ben Woolf, of Boston, has become pretty familiar to the ordinary playgoer. Those who know him speak of him as possessing the brightness and airiness of style that characterize Henry J. Byron, together with the cynicism and capacity for drawing blood that Mr. Gilbert's comedies exhibit. There is a suggestion of the latter characteristic in some of Mr. Woolf's work; but in the play now in course of nightly presentation at the Bijou Opera House, there is nothing but genuine, unadulterated fun. Its dialogue is singularly felicitous and piquant, and its characters are racily and picturesquely drawn. The satire is always neat; and the character of the young and ambitious author who, without the first suggestion of a plot, goes out of town to study human nature, in order to write a play, is exceedingly droll and taking. The manner in which he goes to work to play and prey upon his fellow boarders at a summer resort is both ingenious and ingenious, and the issue of his scheme striking and natural. The opera of "Djack and Djill" which is the result of these endeavors is very amusing, and, by the way, is very neatly presented. To those who recall the play within a play in "Hamlet," the element of absurdity becomes more comical by contrast. The real plot begins in the third act, and the uproarious merriment through which it is developed best tells its story. The company that presents this extravagant conceit is far beyond the light farce comedy troupe in its composition. All the artists sing well and act well, and the scenery and costuming, the latter even in the wild burlesque of the "Man Tamers' Club," are pleasing and more or less expressive. Mr. Howson, Mr. Bell, Miss Bell, Mr. Barton, Miss Hettie Tracy, Miss Jansen, Miss Dickson, and Mr. Lennox deserve an equal share of commendation for the excellence of their performance.

A CURIOUS DIVORCE CASE is on in Chicago. A girl of seventeen sues for a separation from her husband on the ground that her father forced her into the marriage and performed the ceremony himself. Strange as this is, it is nothing like as extraordinary as the marriages which some of our contemporaries buckle down to perform. About every third day some pretty and clever actress rushes into print to indignantly deny that she has been

married to somebody else, by newspaper report, and before that denial has fairly started in its travels another spurious wedding evokes the contradictory card of another. The latest comes from pretty Jennie Yeamans, who asserts that she is not the wife of Ed. Locke. All right; everything considered, we are glad of it for the sake of all parties. But it is not impertinent, perhaps, to offer a suggestion or two. Our friends of the gray goose quill are undoubtedly actuated by motives of the most honorable and commendable benevolence, and think that by uniting two loving hearts they are doing the owners a favor. But, bless their souls, the profession, as a rule, require no apostolic benediction for their weddings. The unwritten code of tradition which provides that marriages are made in heaven is quite sufficient for Bohemia, apparently; and while there may be a certain desire to do good by supplying a demand for more matrimony than there is, our contemporaries might just as well leave it to the parties most interested to manage their matrimonial enterprises in their own way.

A GOOD STORY of conjugal remorse, with a ludicrous ending, is told by Bartley Campbell in the Washington Republic. It seems that he retired one evening in that condition of weary insensibility which usually involves a certain lecture in the morning. But instead of the reprimand came silence, so profound and demoralizing that the victim repaired to the bath room for a John Collins. The soda water bottle which plays a soothing and benevolent part in these libations was at hand, but there was no knife to cut the string which restrains the impatient cork. So Campbell burned it in the gas jet, whereat the cork flew out with a sound like a salvo of artillery. In rushed Mrs. Campbell, remorseful, pale and terrified. "Bartley, Bartley," she shrieked, "I didn't mean it; you know I didn't." The broad grin on Campbell's face, the look of refreshment as the "Collins" began to work, speedily undeceived the lady, who retired from the bath room the maddest woman in existence. The candor of this story and the little touch of nature in the soda water dilution give it a verisimilitude that banishes disbelief. But it furnishes a clew to other extraordinary phenomena. We can imagine "My Partner," for instance, having been written in the preparatory stage of "John Collins" over night; "Van, the Virginian," as having been developed immediately after the morning libation; and "Fairfax" as springing into existence during a horrible liquid famine. Perhaps—and this we advance cautiously and with many misgivings—the elaborate letter to the Herald was evolved in the twilight stage, the Walhalla of intelligence 'twixt the gloaming of the nineteenth and the murk of the twenty-ninth sacrifice to Bacchus.

#### ✕ The Boudoirs of the Comedie Francaise.

THE Français differs from other theatres in France, and perhaps in other parts of the world, in paying more attention to the accommodation of the artists than to the accommodation of the public. Every one knows that the space behind the scenes usually is—in an ordinary theatre—bare walls, rough boards, and only here and there a decent room for the stars; the rest in the style of a log hut settlement. Zola has touched on the dirt and discomfort of the scene in "Nana" in his own peculiar way. At the Français every dressing room or *loge*, as it is called, is a luxurious boudoir. It is furnished by the artist himself, or rather herself, for of course the *loges* of the ladies are the best worth looking at. A certain sum of money for this is allowed by the theatre, and the rest is literally provided by the tenant. The *loge* is not only the actress' dressing room, it is also her reception room for intimate friends. Sarah's *loge* was a work of art. She used to hang up there her prettiest sketches and the costliest spoil of her frequent razzias among the bric-à-brac shops. In fact, it was the chapel of ease to her temple in the Avenue de Villiers. Another *loge* of equal beauty is that of Mme. Lloyd, a splendid woman, who has taken care to have becoming surroundings. Everything, in fact, is done at the Français to make the artists play well by making them happy within themselves when they cross their threshold. Their "house" is their second home and a place where they receive the very best company. On the fashionable night of Tuesday in particular you may see all the best people of Paris behind the scenes—only the men, of course. The proper thing to do if you are among them is to pay your respects first to the lady by whose favor you are admitted, and then to offer the same homage to the rest in rapid succession. Each actress has thus a little court of her own, and when she does not receive in her *loge* her courtiers have to attend her in the greenroom. This is simply one mass of pictures covering every inch of the walls. The actors, too, have their friends, and the scene when all are assembled is extremely animated. There is a tone of good company throughout. It is like a magnified drawing room of a good, old-fashioned house.

The company is a sort of royal family of French art, and its members are perhaps the best known of all persons in France to the French public. Their position is quite exceptional. Their lives are regarded as public property, but in

the best sense, and there is very little ill natured gossip about them. The endeavor of most writers is to hold them up as a pattern to the playing profession. In doing this they sometimes coat their style as thickly with flummery as any court sycophant of the old régime. Thus one well meaning man lauds Sophie Croizette as being of the purest Parisian blood. "One ought to see her come in in the dazzling splendor of her great talent, inundating the greenroom with light, and every inch a queen. Every one will admit it who has felt like me this invincible authority, this taking possession of you in spite of yourself, which fatally seizes you in every sense like your enthusiasm for some divine animal in which might live an immortal soul. Irradiant beauty! full form cut in the purest of marble, lioness of Carrara, formidable and sweet; gentle as a cub." The last is understood to be a complimentary allusion to Mlle. Croizette's little boy. It is not all true, of course, but make the usual trade discount of 95 per cent. and the rest may stand, say, for instance, the leonine proportions. Croizette is very big, and she dresses splendidly. She would have dignity, too, if she would obligingly let herself alone, but her face is everlastingly mobile with grimace. Her mouth is always pursed up as though in the articulation of the magical "prunes and prisms" which is supposed to conduce so much to the development of the line of beauty in the lips, and her eyes roll on the audience in a truly leonine way. Croizette, in short, though certainly not without merit as an actress, in her manner exhibits many imperfections. She is absolutely without repose, and if you consent to admire her it is only by way of compounding with her evident determination to have you do it whether you will or no.

Jeanne Samary, who is the reverse of her in most respects, and particularly in shape, has far more hold on our sympathies, though even she is beginning to be spoiled by the praise which the journalists have lavished upon her laugh. This was pleasant enough at first—light, lively and natural—but she had it photographed, and the charm was gone. She plays the lighter rôles, the soubrettes, and sometimes the honest country wenches, of Molière's comedies, and in order to do them to the life she paints her lips an inch thick. It is her way of figuring the rude, rustic health of a bygone age. Mme. Baretta is classed with her as the light and lively spirit of the greenroom. There is a sparkling wickedness in her eyes which makes her interesting in every part. She spends less in paint than any of her sisters. The bill for that item must still be heavy for the theatre if only on account of the supply required to put the lion into the orbs of Croizette. Baretta is a chatterbox, and so is Jeanne Samary. They keep the whole company in movement. They are the spoiled children of it, and if it were not for them its tone would be perhaps a little too solemn and severe. Being the *maison* of Molière it has, of course, to continue in some sort the traditions of his age, and dignity rather than liveliness is its forte.

Mme. Favart is rightly admired for her fine Roman profile. She is very much on the shady side of forty, but the firmness of her features and their pure line will always give her beauty of a certain sort. It was she who reigned before Sarah came. She was once the idol of the French public. She is now regarded with that veneration of memory paid to a religion through which one has passed to another faith. She did not yield her place to Sarah without a struggle and Sarah did not take it without a triumph. It is the way of that world. Mme. Favart has so many excellent qualities that I do not see why we should be told, with all the emphasis due to a sole point in her favor, that she is very fond of her son. Mlle. Croizette's son Daniel is his parent's delight. The public little knows that many of its disappointments are due to the fond mother's apprehensions of fever in his flushes or of whooping-cough in his attempts to clear his throat. The least solicitude about him is sufficient to make her send word to the Français with very short notice that she cannot appear.

Mlle. Reichenberg, who plays the *ingénues* or innocents of the Comédie, has also a little boy—no self-respecting actress at the Français, it would appear, can be without one. His name is Ferdinand, and his mother often talks about him in the most enthusiastic strain of maternal tenderness.

Joussain, who plays the old woman and has all the qualifications for it, is said to have a terrible tongue. She sits upright in her chair in the greenroom as on a throne, from which she darts the most terrible decrees of ridicule and contempt against all who offend her. Very few offend her in consequence, and if Samary is the spoiled child of the company, Joussain is the spoiled old woman. Of Madeleine Brohan I can find, despite her talent, nothing more striking on record than that she has a marvellous collection of antique jewels, collars, bracelets, medallions, earrings, and the rest. She may hold her own in antiques, but in modern treasures of this sort it would be hard, I should say, to surpass the wealth of Croizette, who on great occasions could give points to the richest shop-front in the Palais Royal. Madeleine Brohan will retire in January on the pension to which she is entitled by her many years of service in the Comédie. She may be said to have already begun the enjoyment of it, for she has played very little of late, though receiving a good salary all the time. Perhaps one reason why the Comédie contains the best actors in the world is that its members enjoy the emoluments as well as the dignity of a regularly organized profession. None of them are suffered to fall into want. They live in comfort and act with the ease of manner which it usually insures.—Richard Whiting, in N. Y. World.



# The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

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This journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

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WILLIAM E. NICKERSON - - - - - EDITOR.

"IMPARTIAL criticism" has always been and will always be a current topic. It is impossible for talk to cease upon this subject as long as criticisms are written and published. Only the other day remarks were made concerning a certain criticism which had appeared in a leading daily newspaper in relation to a late performance of a certain resident pianist, which clearly indicated that a continually increasing number of persons are beginning to form opinions of their own upon music and musicians. The criticism referred to was so much at variance with the plain truth according to the individual's views who spoke against it, that he said it was extremely difficult for him to believe that the whole thing was not concocted and paid for. He further said that a number of intelligent and capable judges were also agreed as to the untrustworthiness of what had been written. Here then the question arises whether there is such a thing as impartial criticism: we mean impartial in so far as it is not biased except by the writer's peculiar views and tastes? The answer to this query will be given according to each person's belief and knowledge. More than this it would scarcely be prudent or suitable for us to say.

NO one can look at an audience like that which assembled in the Academy of Music on the occasion of the first Philharmonic concert, without being convinced that a larger number of persons are every year becoming sufficiently educated in music to take a lively and deep interest in the highest classical works. Not only does the public assemble to listen to masterpieces by every composer, but it also displays a far more critical judgment than formerly, exhibiting the liveliest appreciation of what is above the ordinary run of things and perceiving very quickly what falls below a certain standard. Of course, to reach a high standard of taste is a matter of slow growth; but this result must be eventually reached through the power which a gradual education exerts. The rate of progress is swifter now than ever before. After the advance has once begun the end is not far off.

Press comments on the chorus now being formed by Theodore Thomas and the published letters which so pathetically refer to the work accomplished by the Oratorio Society since its organization indicate that a certain rivalry has already sprung up within the breast of those who control the chief interests in the two societies, although the members of each organization disclaim any such feeling. Notwithstanding there is ample room in the metropolis for two or more choral associations, the inevitable and usual result will probably happen—a feeling other than that which has the best

and widest interests of music at heart. Human beings have not yet succeeded in casting aside the emotion of jealousy, which often rankles deepest when least exhibited. Both societies have enough to accomplish and to engage their attention, and both will receive the support and encouragement which they deserve. By their works they will be rewarded. The public can afford to stand calmly by and be the impartial judge.

## LEONARD GROVER OF PHILADELPHIA.

LEONARD GROVER has at length exhausted the draft of the "Boarding House" and on Monday evening last produced "My Son-in-Law" at the Broad Street Theatre. In this, no matter what Philadelphia audiences may think, we believe that he has done a wise thing. There is more skill in the "Son-in-Law"—more in one scene of it in fact—than in the whole of the "Boarding House," while of Mr. Grover's delightful personality the later comedy presents a large and relishable slice. The world long ago discovered that Leonard Grover is a genius. He possesses that indefinable and yet unmistakable something that divides merely clever men from men of genius. Always ready, never conquered, always alternating great personal mistakes with astonishing strokes of professional dexterity, inventing, supplying, meeting emergencies, creating a demand, wasting his money till he is at the last ebb, and then developing a "scheme" which brings him another fortune, amiable to exasperation, fertile in imagination and practical even in his wildest dreams, Leonard Grover is a character whom it is a pleasure to know casually and a consolation to know thoroughly. When—many, many years hence, we hope—the biography of this unique genius comes to be written, how many Bohemians who have regarded themselves as his best friends will rush into print to tell stories of his unostentatious kindness, his Bohemian readiness to help a friend, when he himself has been more needy; how many little acts of delicacy and forbearance the *Nil nisi bonum* rule will bring to light! There is a legend in amusement circles in this country to the effect that never was Leonard Grover known to part with that exquisite serenity that made a joke of his own distress, and never, no matter what his own particular strait might be, was he ever asked to help a friend and, after cudgeling his brain, "gave it up." There is no other manager in this country, we think, who would have ventured into Philadelphia, taken the Broad, and dared the innovation that he has made. That he will be successful, we have no earthly doubt, for when Grover lays himself out to accomplish a purpose he is invincible. Witness the introduction of the "Canterburies" in Washington and Philadelphia nearly twenty years ago, the vast success of Tammany Hall, when the firm consisted of Leonard Grover, Harry Jarrett, and Harry Palmer. But more than all that testifies to Grover's genius is his Chicago career. The "Old Adelphi," Frank Aiken's theatre on Wabash avenue, was burned down in 1874. A few weeks later and Grover's eye lighted upon the four walls of the old post office building—a splendid monument of honest masonry and of the period when contractors felt bound by the spirit as well as the letter of their agreements. Three weeks later Grover was the lessee of this property without a penny, but with only a nominal rent to pay. The theatre became the popular resort. To Grover and his shrewdness may be attributed the extraordinary spectacle of crowded theatres to witness all sorts of plays in Chicago on Sunday night, and many other phenomena which it boots not to pursue.

When such a daring and riotous brain is confined to express its secretions in comedy one may well look for astonishing results. This is what Grover has done in "My Son-in-Law," and a most brilliant success, in our judgment, he has made of it. We refrain from laying it or its dissected methods before our readers until he has brought it to New York; but Grover himself plays a part in it which is among the most entertaining on the boards. It is that of a French dancing master, who, unknown to himself, is the victim of all sorts of unpleasant practical jokes throughout the play, and who, while confiding absolutely in his own shrewdness, and carrying on his own little intrigues, knows no more of the sharp practice

of which he is the victim, when the curtain falls, than he did in the first scene. This is the play which was brought out at the Broad on Monday evening, and if Philadelphia playgoers have any sense of humor is the play that will be laughed over for some weeks to come.

## THE PASSION PLAY AND "MADELEINE MOREL."

THE *Herald*, which devotes a great deal of space to theatrical matters, has been at considerable pains to obtain the views of the community upon the subject of the Passion Play in which James O'Neil will personate the divinely commissioned philosopher of Nazareth. It has interviewed, with customary enterprise, the leading managers of New York on the subject, and has set forth their opinions in full. This makes the projected performance one of exceptional theatrical interest. Let us see what they say:

Lester Wallack esteems Henry E. Abbey very highly and would not believe that he would do such a thing as place a play upon his stage where interest centred round the personality of Christ. The basis of the objection is that the play affronts the sensibilities of the religious community.

A. N. Palmer objects to discussing a brother manager, with characteristic delicacy; but is led on to say that in his opinion the performance will give widespread offence. He has privately urged Mr. Abbey not to play the piece on the good broad ground that it is improper to give offense to anybody if it can be avoided.

Theodore Morse is convinced that the subject is an improper one for theatrical treatment, and while he sincerely respects Mr. Abbey insists that "no man has the right, because he has the opportunity, to wound that best spirit in its most delicate sentiment."

Mr. Gilmore, of Haverly's Niblo's Garden Theatre, was tempted to produce the Passion Play himself—doubtless as an offset to "Enchantment"—but after talking with friends concluded not to. He thinks Mr. Abbey is acting with bad judgment, because ministers of all denominations would come out against it and it would injure theatrical business generally.

Mr. Neuendorff hoped never to see it upon a New York stage, and pointed out the difference between the Ober Ammergau and the projected performance at Booth's. The latter would be a performance for gain; the decennial representations of the other are native and reverential.

To nothing that any of these gentlemen have advanced is there anything to be said, as far as principle is concerned, nor are their remarks to be regarded except as the conscientious protest of intelligent and honorable gentlemen, all of whom are personally friendly to Mr. Abbey and who know the public temper. But under the circumstances Augustin Daly would have been wise to avoid an interview; at all events, to express himself in terms of moderation. Mr. Daly says, among other things:

"I think this question lies wholly between the public and the manager. They will very soon tell him they don't want the play by leaving him alone; and how much they don't want it will be determined by whether they leave him alone only while he is doing that play or whether they leave him alone forever after. I would not produce such a play for \$5,000 a day. I would not do it at all. No money could induce me to do such a thing. I should consider I would be a marked man for the remainder of my life. I think you will find that every man who goes into the theatre to see that play will be marked. There will be a crowd in the street, and they will be there to watch who goes in and to hold him to account. I was in London when it was proposed to bring over the Ober-Ammergau peasants and give the exhibition in England. The mere announcement that such a thing was contemplated caused such a storm of public indignation that the matter was promptly dropped. If it is done it cannot succeed. It is against the spirit of our country and the nation and will not be tolerated. It is opposed to all our ideas of what is right and proper, and the public will take steps to set the discussion at rest at once and forever."

Now we have no doubt in the world, and we sincerely trust that Mr. Daly will accept this statement as being rigidly and honestly true, that Mr. Daly speaks what is in him and that as a conscientious Christian gentleman he regards Mr. Abbey's project with special abhorrence. There are particular reasons, moreover, why one might view his opinions with great respect, because, if we are not mistaken, Mr. Daly adheres to the doctrines of the grand old church which,



as we pointed out last week, sanctioned, encouraged, even devoted its talent to the production of Passion plays. But the more sincere we believe Mr. Daly to be, the more interesting is the study of mental and moral operation in his case. Granted that he would not at any price be prevailed on to make money out of the passion of the Son of Man. We believe he would not. We believe that he would resent, in manly fashion, any proposition to that end. And yet, does Mr. Daly remember who first gave the French drama, in which one of the deadly sins which all creeds condemn and all righteous men denounce received its first gilding, a shelter in the United States? Let us humbly recall to Mr. Daly's recollection one scene, in which an impenitent transgressor against all law, human and divine, robed in the emblems of purity, the bridal emblems of devotion to religion, defiles the temple of Christianity, denounces her church and its ministers, blasphemes her Maker, tears from her person the symbols of the order which, in mockery, she has assumed, and falls writhing at the feet of her lover in presence of the horror-stricken sisters whose holy fraternity she has repudiated.

Perhaps, and we think certainly, Mr. Abbey would not for \$5,000,000 a night, produce "Madeleine Morel."

### Italian Opera.

THE event of the operatic season occurred last Wednesday night, November 24, when, for the first time in New York, Boito's now celebrated opera of "Mefistofele" was produced. The following was the cast of characters:

#### PART I.

Faust.....Signor Campanini  
Mefistofele.....Franco Novara  
Marta.....Annie Louise Cary  
Margherita.....Mlle. Alwina Valleria

#### PART II.

Faust.....Signor Campanini  
Mefistofele.....Franco Novara  
Pantalis.....Annie Louise Cary  
Helen (of Troy).....Mlle. Alwina Valleria

The plot of the work having been related in these columns, it will be only necessary to record the impressions received during the performance on the evening in question. Although several cuts were made, and that judiciously, the opera, nevertheless, occupied too long a time in performance. It was almost half-past eleven when the curtain descended for the last time. The opera, however, did not commence promptly at the time named—7:45.

The general reception of the work could not be called enthusiastic, only one number being redemanded—the quartet in the garden scene. It seemed as if the applause was intended for the artists as much, if not more, than for the music. On a first hearing of a work of such importance, even the best musician feels disinclined to give an absolute opinion upon it; because greater familiarity with it, based upon frequent hearings, increases the favorable or unfavorable impression received at a first representation. It is doubtful, however, whether Boito's opera will ever become popular, in the usual acceptance of the word. What is melodious in it is not original and what is original is not melodious. This assertion will be generally accepted by those whose knowledge is sufficiently great to enable them to examine the score intelligently. It need scarcely be said that Gounod's "Faust" and Boito's "Mefistofele" are utterly dissimilar. The action in the "garden scene" may suggest a certain similarity to that in Gounod's "Faust," but the music has nothing in common with it, and although Margherita's part is highly dramatic in the latter portion of the quartet, we miss the tender and expressive melodies which make this scene so charming in Gounod's work, fragmentary as it may be considered. Boito's opera is conceived in an entirely different spirit from the old Italian traditional school, and is a remarkable instance of the change in style which Italian taste and music are rapidly undergoing. The modern thirst for novelty is very evident throughout the score, and in the general treatment of the subject. But to the performance of last Wednesday evening.

The "Prologue," fine as it is, is too long, and might easily be shortened to its advantage. The instrumental introduction is a collection of phrases rather than a developed movement. It opens in E major in unison. After a holding note of two bars, the chief motive in the opera is given out by trumpets (or trombones) at the back of the scene, following which the harp plays a phrase, occurring later on, but given to the chorus, the words being "Salve Regina." The stage setting did not make a striking impression. The first chorus, or rather double chorus, is broadly and effectively conceived, and was well sung. The orchestra predominated too much. This movement closes with the motive referred to above.

What is termed an "instrumental scherzo" follows, designed to introduce *Mephistopheles*. At its close he appears alone in the shadows, standing on the skirt of his cloak. The music here is original and has a touch of the Satanic. His first utterance is the words, "Ave Signor," the orchestra having a sustained chord of the first inversion of the diminished seventh on the leading tone of the key of D, which after three bars (*sostenuto*) resolves itself into the dominant seventh of the same key. The change from D to B flat major introduces a melodious bass passage (instrumental), the voice part being only of secondary importance. A peculiar passage occurs at the words, "Ah! si Maestro divino"—the peculiarity consisting in ten consecutive fifths following each other in the bass. Signor Novara delivered this scene with a certain emphasis, but it lacked true dramatic power. What effect he produced was the result of labored effort. Although he sang well, his voice seemed to naturally lack the breadth and vigor demanded for the highest interpretation of the music. All through the opera conscientiousness was evident, but not what may be called "artistic inspiration." "Knowest thou Faust?" is the motto upon which the prologue is based. These words open the "Dramatic Interlude" succeeding the scene of *Mephistopheles*, and are sung by a mystic choir of basses inside. After the answer has been given by the spirit of evil, a "vocal scherzo" (*Siam nimbi*), is sung by a chorus of cherubims. Two pages are devoted to this, a two-part female chorus, the novelty centering in the voices retaining throughout the same note with which they begin, while the orchestra has a moving bass. This movement and the following section in seven flats (with a slow intermediate part in B major) is not exactly commonplace, but has no special interest, either as to the music or stage action. It might be curtailed more than it was on Wednesday night, and the prologue gain thereby. The really effective and grand portion of this prologue lies in the "Final Psalmody," beginning with the words "Salve Regina," as noted above. The concluding pages contain some of the most effective and splendidly written music in the opera. The last few bars are those of the chief theme first given out by the brass instruments at the back of the stage. The delivery of this final chorus was here and there marred by a lack of true intonation on the part of the chorus, but with this exception the effect was imposing. When the curtain descended the audience applauded with some fervor, but it was evident that there was a lack of true enthusiasm, which was not altogether unexpected by those who had followed the various movements in an intelligent and careful manner.

A fine view was presented to the audience as the curtain rose at the beginning of the "First Part," act I. The scene represents "Frankfort-on-the-Main—Gate and bastions—People of all conditions leaving the city in groups—Noise and murmur of a crowd—Holiday bells." The long trills are exceedingly effective in the instrumental prelude, but the succeeding chorus savors of the commonplace. During this scene *Mephistopheles* enters as a gray friar and attracts the attention of the crowd. A picturesque and attractive scene is formed by the chorus while it sings the music beginning with the words, "Quanti focosi destrier," which, although effective, does not display any invention. After this has been concluded Faust enters for the first time with Wagner, both descending from above. The recitative is rather quaint, but Campanini now and then wandered from the pitch, which, in this passage, was particularly noticeable, on account of the delicacy of the accompaniment. The music depicting the noisy entrance of a crowd of peasants is exceedingly clever, the continual change of time from 6-8 to 3-4 producing the best results. The chorus, "Il bel giovanetto," is one of the most tuneful and pleasing numbers in the entire opera, but it is the least original and striking. To the words, "Juhé! Juhé!" some peculiar and marked passages are wedded, a characteristic dance progressing at the same time. The entire scene is full of life, and creates upon the spectator a deep impression. When the dancers and chorus withdraw, the music played when they enter is repeated with excellent effect. After a solo for Wagner an expressive chromatic bass passage occurs, describing Faust's uneasiness as the gray friar slowly and spectrally turns toward him. Campanini and Novara acted in this scene as true artists. The twelve bars in F major succeeding remind one very strongly of the old man's chorus in the "Kermesse Scene" in Gounod's "Faust." The chief solo allotted to Faust, in this part, is that set to the words, "Dai campi, dai prati." It is melodious enough, but it suggests airs with which every musician is familiar. Campanini rendered it in good style—albeit his voice was not in the best condition nor thoroughly under control. A most original and dramatic passage occurs at the words, "Una parte vivente," sung by *Mephistopheles*, eleven consecutive fifths occurring in the bars. These

produce a very odd effect, heightened by the peculiar modulations made. Signor Novara delivered the bass solo, "Son lo spirito che nega" in excellent style, and deserved the applause bestowed upon him. It was one of his finest efforts during the evening. The solo itself ranks with the best music in the opera. The act closes very impressively. Campanini and Novara were called before the curtain.

The opening of the garden scene is charming. The orchestral prelude, with its peculiar anticipated passages, leads into a bright and tuneful solo for Margherita, which was nicely delivered by Mlle. Valleria. The whole of this scene is ingeniously constructed, and includes some of the most beautiful and emotional music in the opera. It is impossible to describe in detail the various passions depicted in the music given to each of the acting personages, and therefore all that need be said is that Mlle. Valleria, Miss Cary and Signori Campanini and Novara sang and acted with more than their accustomed intelligence and artistic ability. This number was encored. The following scene, "The night of the Sabbath," contains by far the most weird and original music in the score. "The ballad of the world," sung by *Mephistopheles*, is unique, but not so highly dramatic as the "Negation" song. The *mise-en-scène* was intensely realistic, and the *ensemble* of extraordinary effect, especially the final movement. At its close Campanini was the recipient of an elaborate floral offering, one marked "Grazie."

At the opening of act III. Ardit was presented with a floral lyre, his name appearing thereon. He received it with unaffected surprise, and was some time in stowing it away. The "prison scene" (death of Margherita) exhibited the extent and limit of Mlle. Valleria's capacities as singer and actress. She sang well and displayed histrionic ability, but did not reach to the height which a truly great artist would have done with such an opportunity. The music again shows talent of a very high order, and a duet "Lontano, lontano," is truly a beautiful and poetic conception. It was sung very expressively by Campanini and Valleria. The subject of the first chorus is heard just before the act closes. Floral gifts were here offered to Valleria.

Part II., act IV., "Night of the Classical Sabbath," opens with an uncommon instrumental introduction (full of effective consecutive fifths), followed by a plain but interesting duet, well sung by Mlle. Valleria (*Helen*), and Miss Cary (*Pantalis*). A dance of chorists, in D flat major, the relation of a terrible vision by Helen, a duet for Faust and Helen, and a broad and highly impressive closing *ensemble*, form the chief numbers of this act. The chorus deserved hearty praise for their excellent singing in the finale.

The epilogue, "The Death of Faust," brings the opera to a conclusion. A solo for Faust, in A flat major, "Giunto sul passo estremo," is melodious, but again recalls themes one has heard before. Signor Novara did his best acting in this finale. His facial expression was in itself highly suggestive. The music heard in the opening chorus is repeated before the climax occurs, and with the shower of roses the chief motive of the work (first played by brass instruments at the back of the stage) brings the work to an impressive close.

To sum up, Mlle. Valleria impersonated the rôles of Margherita and Helen with intelligence and ability, but failed to make of them true creations. Very much as she acted Margherita did she act Helen. Her singing and acting were, upon the whole, effective and satisfactory; in some passages rising to the dramatic. In other scenes it was rather flat, and bordered on the ordinary. Miss Cary had little to do, but did that little in a conscientious manner. Her rendering of the rôle of Pantalis appeared superior to that of Martha. Signor Campanini sang better toward the close of the opera than at the beginning. He acted and sang with that earnestness which gives a reality to his every movement and position. He gave further proof of being the genuine artist he has been long recognized. With the exception of a lack of general power, Signor Novara's impersonation of the rôle of Mefistofele was a success. His acting, although unequal, was always intelligent and artistic, sometimes forcible. His voice, now and then, seemed scarcely equal to what was demanded from it, but generally was effective and vigorous enough. Considering that it was a first performance, but few slips were made by any of the artists, for which they should be congratulated. The orchestra performed its part well, albeit it sometimes overpowered the singers. The chorus sang throughout better than usual. The costumes in certain scenes were rich and picturesque; the *mise-en-scène* very good, possibly with certain minor exceptions. Signor Ardit conducted with his usual care, which was perceived and appreciated. The opera was a success, but not a very pronounced one. Great credit is due to Colonel Mapleson and all concerned in its production. To define what position it will occupy in the operatic repertoire in the future cannot now be foretold.



## NOTES AND ACTIONS.

....Billings & Co. are happy. Business is booming.

....Wessell, Nickel & Gross find business very good.

....George Steck & Co. say that business is improving.

....William Steinway has regained his usual good health.

....W. H. Grubs, of Columbus, Ohio, was in New York on Wednesday.

....A Sohmer upright is on exhibition at the St. Francis Xavier's Church Fair.

....Mason & Hamlin received orders from London this week for over 200 organs.

....The Sterling Organ Company now has next to the largest organ factory in the world.

....J. P. Hale, after an absence of about week, returned to the city early during the present week.

....Sohmer & Co. say that the only difficulty they find in the way of business just now is want of stock.

....Steinway & Sons have transferred their Rochester agency from Martin Brothers to George H. Smith.

....The Loring & Blake Organ Company, of Worcester, Mass., is doing a larger business this year than last.

....The business effects of Imri S. Whitney, music dealer, of Manchester, N. H., have been sold out by the sheriff.

....Mr. Anderson, president of the Celluloid Piano Key Company, and H. Behning are still on their Western tour.

....A new music house is about to be opened at Lafayette, Ind., by Professor Hansberger, a prominent organist of that city.

....Mr. Barrey, of the Munroe Organ Reed Company, of Worcester, Mass., visited New York and Philadelphia this week.

....Mr. Driggs, of Driggs & Smith, agents for the Decker Brothers pianos at Watertown, Conn., visited the city this week.

....Chas. A. Decker was in Canada early this week, but was expected to return home in time to eat his Thanksgiving turkey.

....Mr. Hammond, the organ reed manufacturer of Worcester, Mass., is going to build a very large addition to his factory.

....Comstock, Cheney & Co., of Centre Brook, Conn., who are the largest ivory manufacturers in this country, are doing a good business.

....Mr. Koemigsciger, of Koemigsciger Brothers, of Deadwood, Dakota, arrived in this city on Tuesday last and visited the factory and warerooms of Kranich & Bach.

....Chas. J. Fugeman, of the firm of Sohmer & Co., who has been laid up with rheumatism for some time, is sufficiently recovered to be able to return to the warerooms.

....Business at Lafayette, Ind., is reported as having picked up greatly in the last few weeks, one firm noting an increase of over 50 per cent. in its sales since the election.

....Albert Kussner, son of the Steck agent, at Terre Haute, Ind., returned with his sister early this week from Europe, where he has been traveling for the past six months.

....Steinway & Sons sold a grand pianoforte on Wednesday morning to an English gentleman, temporarily sojourning in this city. The instrument is to be shipped to the purchaser's English home.

....Calenberg & Vaupel say that business is very good, and that their new separable upright is much in demand and pronounced very fine. Their new scale,  $7\frac{1}{4}$  octave, is also in much demand.

....The Albrecht piano is one of the most popular instruments of Philadelphia make. The firm of Albrecht & Co. makes a first-class but moderately priced piano; hence the great demand for it.

....Charles Keidel, of the firm of Wm. Knabe & Co., who has spent a good deal of time in this city since the accident to his brother H. F. Keidel, returned to Baltimore early this week. The latter continues to improve.

....The leg carvers' strike at Weber's factory has practically collapsed. A number of the strikers have returned to work at old wages. The result of this strike shows the advantage of "backbone" on the part of the manufacturer.

....Horace Waters & Co. say that trade is very good; in fact better this month than at any time since the dissolution of the old firm. All of the latter's creditors have been settled with. All indications point to a good winter's business.

....The statement, lately made, that the agents for the Behning pianos were slow in meeting their obligations applies only to a few who were not as prompt as was expected of them. Most of Behning's agents are said to meet their engagements promptly.

....R. W. Stewart, Lafayette, Ind., warns music dealers throughout the country of one W. H. McCarney, a preacher, who takes instruments on consignment, and, selling them, skips with the proceeds. He played it on Mr. Stewart to the tune of two consigned organs.

....Hodge & Essex, the sole London agents for the Estey organs, have published a circular to the trade in the *London and Provincial Music Trades Review*, saying that, in conse-

quence of the increasing demand for the unrivaled Estey organs, they have removed to more extensive premises at No. 42 Holborn Viaduct, E. C.

....For some months past George Jardine & Son have been engaged in rebuilding the organ in St. Teresa's Church and have added many new stops and improvements. Among the stops may be mentioned as very fine and worthy of notice the vox humana, which is voiced after a plan just delivered to the above firm from Europe, which enables them to imitate the human voice more perfectly than ever done before; the cremona comes next, in all its richness and beauty of tone, while the new trumpets tell out in a most wonderful traveling quality, yet being smooth and mellow. The diapasons are grand and powerful in their deep, sonorous tones; and as the instrument now stands, it ranks with the leading organs of the country.

....The suit of Strasburger against Collector Arthur was brought to trial before Judge Shipman and a jury recently, in the United States District Court. The plaintiff, who is an importer of musical instruments, imported a quantity of jewsharps and harmonicas, which the Collector classified as toys, and as such held subject to fifty per cent. duty ad valorem. The plaintiff protested against such classification, contending that the goods should be classed as musical instruments, which are subject to only 30 per cent. duty. The court ruled that the harmonicas were nothing more or less than toys, and the jury rendered a verdict in favor of the government.

....Edward McCammon, piano manufacturer, of Albany, says the *Sunday Press*, of that city, received notice recently, that a patent has been awarded him, for securing the action of an upright piano to the iron plate. Steinway & Sons, of New York, hold a patent for securing said action to the pin block; and as securing the action to the iron plate or pin block are the only two ways in which it can be done, these two firms have a "bonanza," as all manufacturers of upright pianos will have to use either of the above patents, for which the above firms can demand royalty, or insist on their discontinuing their manufacture.

....The principal music establishments in Lafayette, Ind., are the following: P. B. Severson, represents the Weber pianos and Mason & Hamlin organs. G. H. Hull has the Chickering and Vose & Son pianos and the Clough & Warren, Estey and Geo. Woods organs. R. W. Stewart deals in Taylor & Farley, Taber, Wilcox & White and Bridgeport organs and the Emerson & Pease pianos. Geo. W. Ball carries the agency of the Chase organ.

....The London and Provincial *Music Trades Review* says that it "long ago announced, on the authority of Neumeyer & Co., that they had accepted the agency of the Taylor & Farley organs, given up by F. & G. Dennis, and that they had taken a part of the stock of Messrs. Dennis. Since then nothing has been heard from America about this agency."

## J. Howard Foote.

THE house of J. Howard Foote, of No. 31 Maiden lane, is one of the most prosperous in the musical instrument trade. It was established in 1835 by Joseph A. Rohr, who was one of the first to import musical goods to this country. About the year 1848 Mr. Rohr associated with him a young man named Leavitt, under the firm name of Rohr & Leavitt. In 1852 Mr. Foote became connected with the house, and in 1863 succeeded to the entire business, Mr. Leavitt and Mr. Rohr having retired to Europe with independent fortunes.

From this time on the business largely increased, until in the spring of 1868 it was found necessary to open a branch house in Chicago. William B. Thompson was placed in charge, and he has since proved to be a very successful manager. About eighteen months ago Mr. Foote took the agency of the Courtois cornet, which is manufactured in Paris. This instrument has a world-wide reputation, and Mr. Foote has been kept very very busy trying to fill the orders which continually pour in upon him. In many instances he has been obliged to forward orders and specifications to Europe, especially for such artists as Arbuckle, Levy, Liberati and many other leading soloists.

To a reporter of THE COURIER who called there last week Mr. Foote said: "Business is excellent; we are not only receiving orders for brass instruments, but musical instruments of every kind are in great demand. If we had not imported a much larger stock than usual this year we should have run short of holiday goods."

## Saxe &amp; Robertson.

A COURIER reporter this week called at the warerooms of Saxe & Robertson, in the Spingler building, on the west side of Union square. Saxe & Robertson were the first to introduce the Estey organ into New York city. They started in business about the year 1862 on the east side of the square, but as their trade began to increase they were obliged to remove to more spacious quarters at the corner of Fourteenth street and University place. This building, however, proved too small, and so they moved to the elegant warerooms which they now occupy. This building, of which they have rented one entire floor, has a frontage of 75 feet, with a depth of 100 feet and an L of 25 feet extending into

Fifteenth street. Of this floor they occupy the front for their warerooms and the L for their packing and shipping room. The remainder they sub-let. The warerooms are well filled with a handsome display of Estey organs of the latest designs.

Mr. Saxe regretted having just sold one of the lot of the 100,000th organ just manufactured by Estey & Co., as he considered it the handsomest organ he had ever seen.

"Do you sell many organs in the city?" asked the reporter.

"We sell quite a large number to churches and Sunday schools, but the majority of city people buy pianos. We sell a great many, however, throughout the State in the smaller cities and villages."

"You find the Estey organ sells as well now as ever, do you not?"

"Oh, yes, better. The only trouble we find is that we cannot get them as fast as we can sell them."

## Getze on Weber.

A SHORT time ago a reporter of THE COURIER called at the elegant warerooms of J. A. Getze in Philadelphia, where he found a very handsome display of Weber grands, uprights and squares. During a conversation with Mr. Getze that gentleman informed the reporter that he began to sell pianos and organs in Philadelphia in 1864. At first he ran the Bradbury piano and sold it up to the time of that gentleman's death. He had also, since starting in business, sold a large number of organs for the New Haven and B. Shoninger organ companies. About the year 1865 he took up the Weber piano, which, he was happy to say, was not only successful from the first, but had improved on acquaintance.

Business for the past year had been excellent, and Mr. Getze thought the outlook for the future very encouraging.

Concert grands, he said, were in great demand—there were so many concerts being given. It was not an uncommon thing to send out two or three a night. The Weber piano, he said, was a great favorite in Philadelphia, because it possessed such a sweet, pure, and sympathetic tone.

Mr. Getze spoke of Albert Weber and seemed delighted to think that the young man had so ably filled his father's place.

## Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended November 23, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	32	\$2,575	..	....	....	....
Bremen.....	47	2,420	..	....	....	....
British Africa.....	7	515	..	....	....	....
British Guiana.....	1	100	..	....	....	....
British West Indies.....	1	100	..	....	....	....
Glasgow.....	5	225	..	....	....	....
Hamburg.....	..	..	5	\$400	....	....
Liverpool.....	38	1,553	..	....	....	....
London.....	49	5,450	..	....	....	....
Rotterdam.....	2	200	..	....	....	....
Totals.....	182	\$13,138	5	\$400	....	....

\*Piano materials.

## IMPORTS.

Musical Instruments, 286 cases.....value. \$29,641

## EXPORTS FROM BOSTON.

For the week ended November 19, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Africa.....	2	\$125	..	....	....	....
Australia.....	16	1,175	..	....	....	....
England.....	24	2,216	..	....	....	....
Nova Scotia.....	2	133	2	\$500	....	....
Totals.....	44	\$3,649	2	\$500	....	....

## IMPORTS.

Musical instruments.....value. \$2,153

## NEW PATENTS.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 233,721. Mechanical Musical Instrument.—Oliver H. Arno, Wilmington, assignor to American Automatic Organ Company, Boston, Mass. Patented in England, May 26, 1880.

No. 234,150. Binder for Sheet Music.—James S. Shannon, Chicago, Ill.

No. 234,642. Key for Tuning String Instruments.—Jos. Singer, Chicago, Ill.

No. 234,643. Key for Musical String Instruments.—Jos. Singer, Chicago, Ill.

## REISSUES.

No. 9,431. Pianoforte.—C. F. Theodor Steinway, New York, N. Y., assignor, by mesne assignments, to himself and Wm. Steinway. Original No., 127,383 dated May 28, 1872.



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Band Leader, 300 Fifteenth st., Brooklyn.
- OTTO LENHARD,**  
Violin, San Francisco, Cal.
- DAVID H. BRAHAM,**  
Violin, 26 King Street, N. Y. City.
- H. B. DODWORTH,**  
Band Leader, 5 East 14th st., N. Y. City.
- P. S. GILMORE,**  
Band Leader, 61 West 12th st., N. Y. City.
- C. S. GRAFULLA,**  
Band Leader, 83 East 10th st., N. Y. City.
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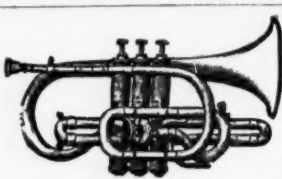
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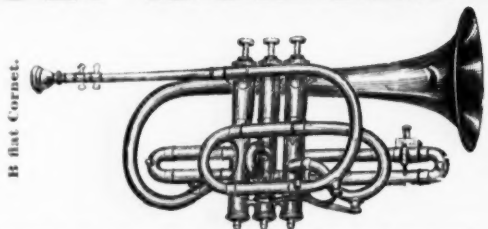
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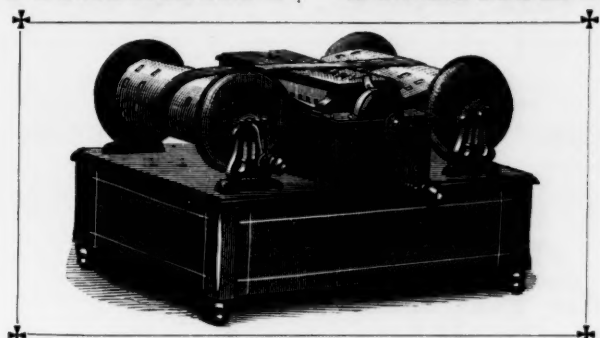
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